

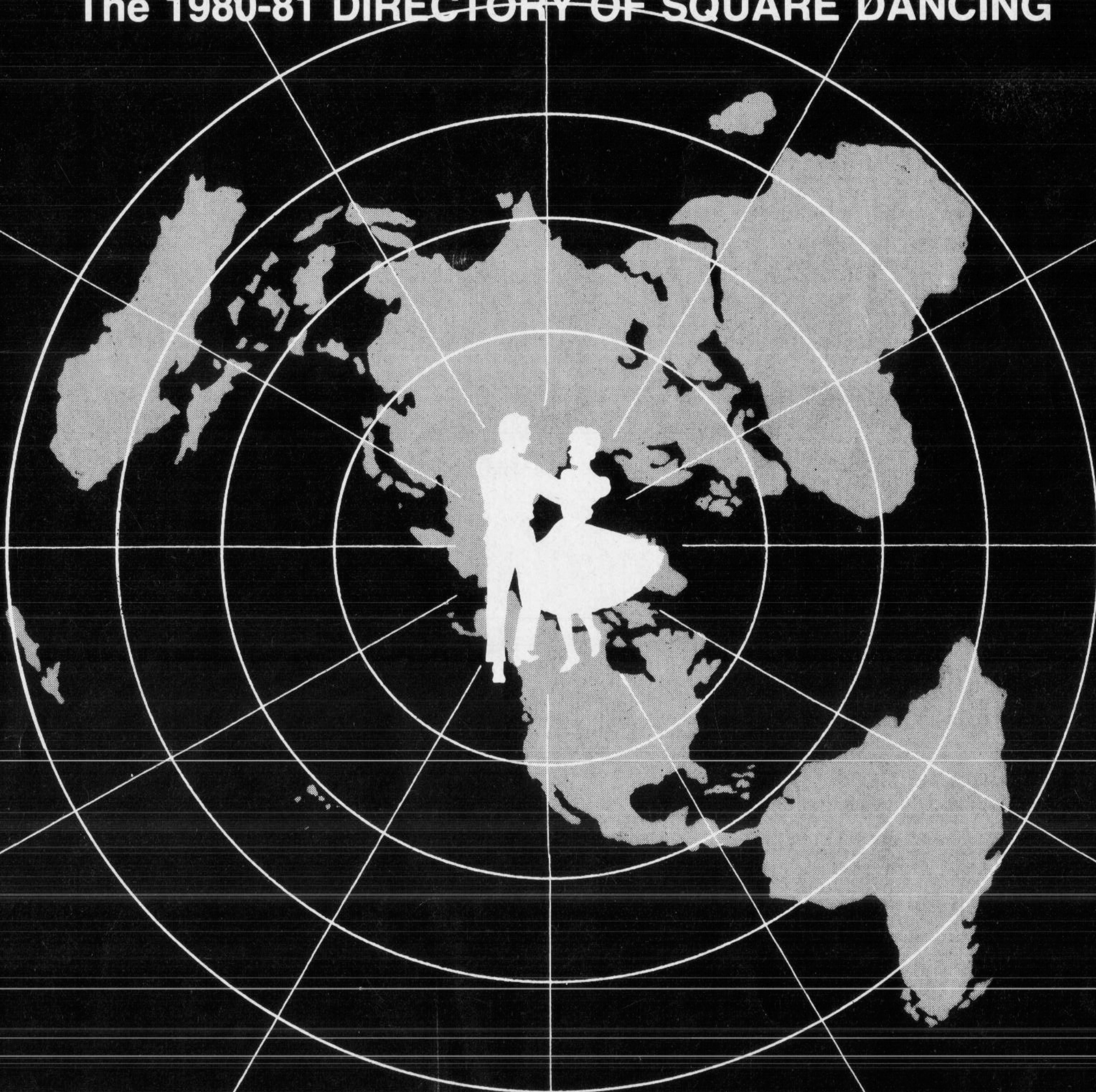
SQUARE DANCING

AUGUST, 1980

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A WORLD OF SQUARE DANCING

The 1980-81 DIRECTORY OF SQUARE DANCING



official magazine of The *Sits in Order* AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We have been listed in your August Information Directory for several years. We have also used the Directory ourselves many times with very good results. In one location, the couple we called told us that they were too infirm to be dancing anymore but kept up-to-date on what was happening. They gave us the information we needed to find a place to dance.

Don and Hattie Canders
Eliot, Maine

You'll find the 1980-81 Square Dance Directory starting on page 17. — Editor

Dear Editor:

I was in your state vacationing when I was supposed to advise you of the correct information for our publication. It is now Embry

and Linda Raley, Editors, "Modern Square," 11 Sugar Creek Rd., North Little Rock, Arkansas 72116. Thank you for your beautiful magazine. We wanted to let you know how much we appreciate you and your help in our job, as this is such a learning experience for us.

Embry and Linda Raley
North Little Rock, Arkansas

Readers, please note and change the listing in the Publication Directory which appeared in the May issue of SQUARE DANCING Magazine. — Editor

Dear Editor:

May I tell you about Jack and Bobbie Davis of Portland? They belong to a Mainstream club, a Plus 1 and Plus 2 and Advance 1 and 2 workshop; they attend a twice-monthly Advanced 2 dance, are members of another Advanced club as well as of a tape dancing club at the C-1 level and they have recently started a C-1 class for this group. They also attend a Classics Round Dance Class. Granted one has to be retired and in very good health to keep up this kind of schedule, but the point is that all levels of the square dance field are enjoyable and the participant can pick the level he wants to dance. Every issue of your fine magazine carries letters bemoaning the changes. If there were no changes we would still be Taking a Little Peek, Diving for the Oyster and Digging for the Clam, not to mention

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SQUARE DANCING

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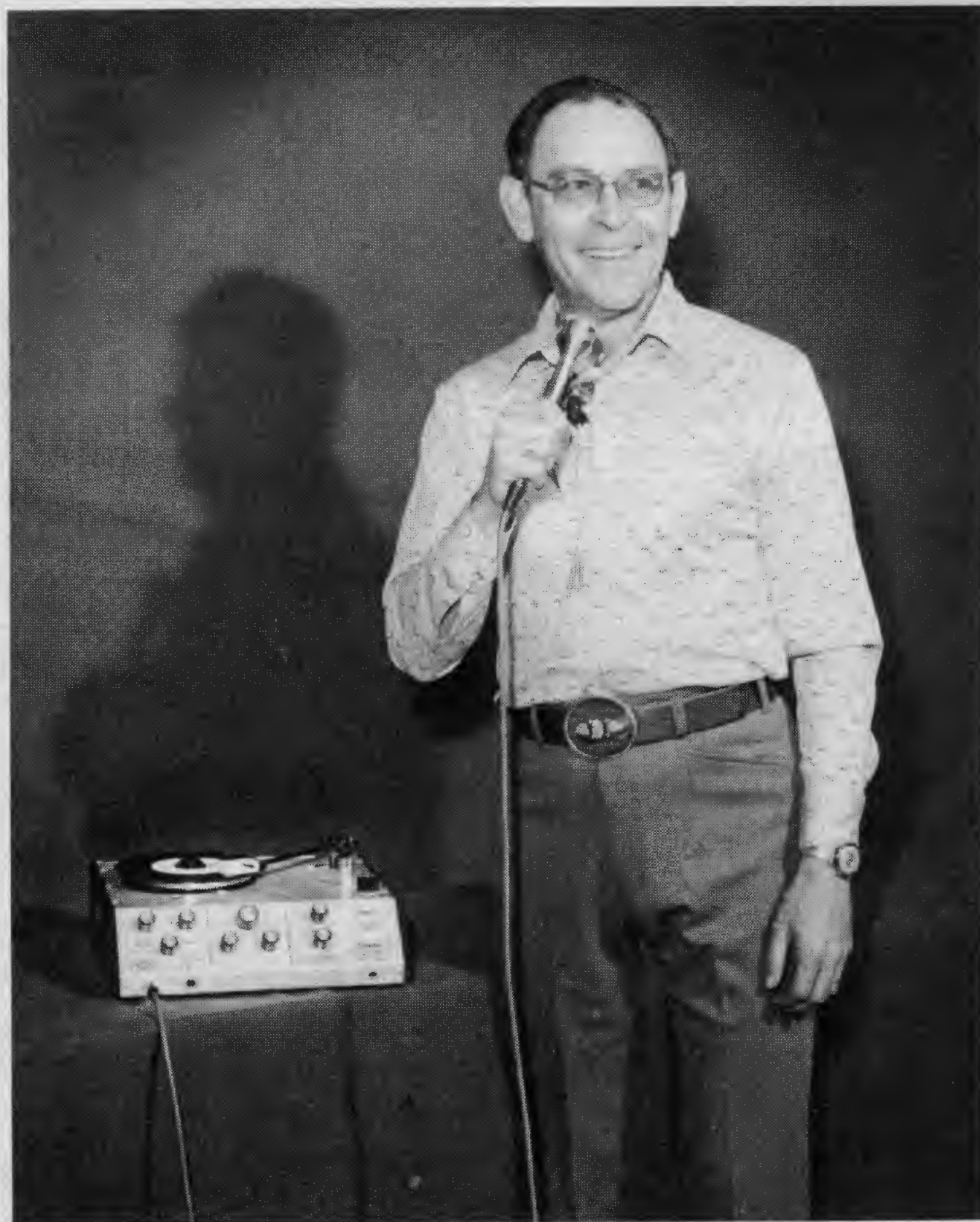
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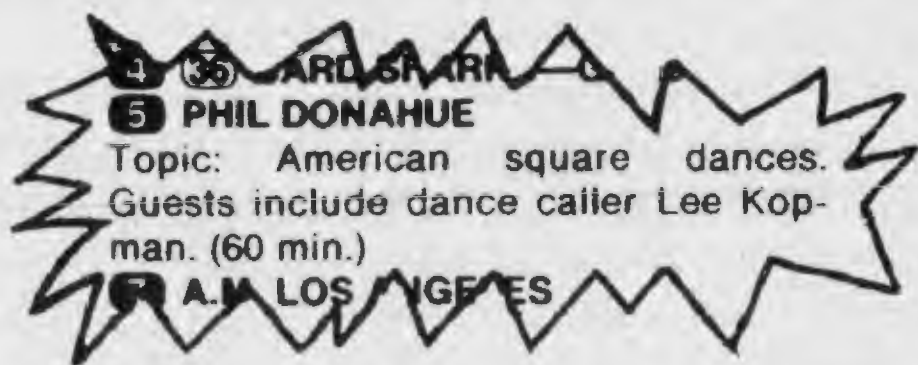
AS I SEE IT

bob osgood

August, 1980

THE RECENT Phil Donahue show, airing on independent TV channels during May and June, has opened floodgates of reactions from many sections of the country. "That's just what the activity has needed!" writes one couple who viewed the telecast over TV channel 5 in Los Angeles. "The dancers appeared to be accomplished in their skills, were happy and projected a good image of today's square dancers."

To those of you who didn't catch the one-hour show, this was a "sampler" of contemporary square dancing carried off in excellent form by New York caller, Lee Kopman, with an able assist by Illinois caller, Dave Taylor. In the 45 minutes allotted to the dancing, we were exposed to a wide cross-section of the activity. While average Mainstream dancing predominated, there was a demonstration of the more advanced level calls along with some traditional and basic programming. Through it all the pace was lively, aided by the fact that none of the sequences were overlong, the singing calls being kept to just a few times through the pattern rather than the regular seven times which could have proven deadly to the viewing audience.



We take our hat off to Phil Donahue who underplayed his role as master of ceremonies, fielding appropriate questions from the audience and portraying the typical first-nighter in a demonstration of introductory square dancing. Foregoing the temptation faced by many high caliber TV personalities in a similar posi-

tion, Phil in no way ridiculed the activity nor did he overextend his role as anything but "just one of the family." His opening statement "I have never met a depressed square dancer" set the theme for the entire program.

We were impressed with the ample though plain stage setting. Camera angles were excellent. For the most part, the viewer looked slightly down on the dancers from a vantage point that allowed him to separate the patterns and see clearly what was going on. A camera situated directly overhead allowed the opportunity for some excellent high shots but these were not overlong nor was the overhead angle used too frequently.

Closeups on the studio audience were well selected and the temptation of doing closeups on faces or feet of the dancers or on the caller was handled with restraint. From our standpoint there is an advantage to letting the camera focus on an entire square, allowing the viewer to watch the entire kaleidoscope of color and motion.

Caller, Lee Kopman, did an outstanding job in his role of commentator, teacher and caller. Not overbearing, not trying to be humorous, he told it like it is while providing the type of information that Mr. and Mrs. Average Television Viewer would be apt to ask.

It is obvious that Lee had done his homework well for the variety of questions coming from the audience were most adequately answered. We couldn't help but feel that all the viewers were ripe subjects for a future beginners class. In fact, when it came time for the brief exposure of the audience to a "one night stand" type of dancing, there was little or no hesitation in getting the volunteers up on their feet.

Doubtless, this single program will have an influence on the coming crop of new dancers and we have little doubt that we'll be hearing more about the need for shows of this type in the years to come.

THERE IS NOTHING in our book that can compare with the excitement of a beginners' class. This is speaking from the side of a caller/teacher as well as from the point of view of the dancer. We don't know how many dancers we have asked over the years what the highpoint in their square dance life has been but being invited into a club, attending one's first convention or festival and graduating from beginner's class always have shown up somewhere in the key answers. The most frequent response usually turns out to be, "The highpoint in our square dance life was joining a square dance class and discovering what fun it was to be with many friends we had never met before and finding out for the first time that we really could square dance."

From the caller's point of view, that first night is always a *great unknown*. Are we going to have anyone show up? Will we have enough to continue the class? Then, when the newcomers start arriving, it's like Christmas. The packages are all shapes and sizes and the wrappings are unpredictable. Here's a couple dressed in their best Sunday-go-to-meeting clothes. Here's a lady in a floor-length dress

not unlike the costumes we enjoyed three decades ago. Ah, here's a couple that have square danced before. She's all dolled up in the latest and greatest square dance dress; he has a western shirt, tie, pants and even boots. We should be a bit suspicious about the newness of the costumes; yes, our hunch is correct; they've never square danced before. Someone simply bent their ear on what a well dressed square dancer should wear.

Getting up into a big circle for the first time allows us to have a look at each other. So these are going to be our companions for the coming months. Well, they look like nice people. Now the music starts and we're off. There's always someone who works too hard, skipping, pulling, yanking. The caller/teacher's work is cut out for him. What an opportunity!

These folks have just made the most difficult movement in square dancing. *They've walked through the door of the square dance hall*. They have shown a *willingness to learn* and no one except those actually involved will know the hours of discussions which led up to this moment. Now they're ripe. They want to learn how to square dance.

PLANNING the new SEASON (a talk to callers and teachers)

FREQUENTLY WE SENSE that square dancing operates on the concept that a new dancer is best taught by a new caller. This is not unlike the unrealistic statement that a person who has never ridden a horse should ride a horse that has never been ridden. In reality, the reverse is true. We should have our finest, most experienced caller/teachers doing the foundation work with the newcomers. If we cut corners at this point in our overall program, the activity as a whole will suffer by the loss of too many potential square dance club members of the future.

The greatest concern of leaders in our activity today has to do with building up our

square dance population. This process divides itself into the following stages:

(1) **The Recruiting Phase.** Actually, this is an on-going program with names of potential recruits being added to the list continually throughout the year and with all of those on the list being reminded when the new class is to begin.

(2) **The Class.** As a rule, we have just one opportunity per individual to present the concept of square dancing. A person who starts a class and then drops out because he or she is disillusioned is usually lost to the activity forever. If our objective is to retain the greatest number of those who sign up, then we need to

establish certain ground rules.

(3) **From Class to Club.** This is the most vulnerable period for the individual. The dancer must be taken from the spot he has reached in the class and then moved horizontally (figuratively speaking, of course) into a club atmosphere. The more hurdles that can be removed from this process, both for the veteran club member and for the newcomer, the better chance we have of retaining our total dance population.

(4) **The On-Going Dance Program.** To be successful this must provide a "home" in the area for dancers with differing frequency needs. A person who is able to dance only twice a month will need a different square dance "home" than the person who is retired and can dance four or more nights each week.

We are concerning ourselves at this point with the caller and the role he plays in bringing the new dancers through their lessons successfully. If the class is to be caller-run, then the pressure to rush through the class in order to "feed" the dancers to an existing club may not exist. The caller is in a position to size up the individual group and to set a pace that will allow the greatest majority (if not the entire class) to move forward through the lessons. The caller, realizing that it is one thing to expose dancers to the basics and quite another thing for dancers to learn what is being taught, will be able to adequately adjust the length of the total class program without undo pressure from the outside.

The caller who understands that the class process is not simply a case of checking off the basics one by one will be in the best position to insure a long life for each new dancer. He (the caller) will see to it that the dancer learns to react automatically, move smoothly to the beat of the music in a comfortable, non-erratic manner while at the same time learning something about attitude, courtesy and friendliness that will turn him into a good club member later on.

If you are a caller about to tackle a class of new dancers, you are in a most enviable position. There are few experiences in this activity that can offer a greater sense of satisfaction and accomplishment. Just think what it means. You will be given the opportunity of opening the door to one of the greatest recreational activities to a group of individuals who have



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come to you saying: "Here we are, anxious to learn, to make new friends, to become a part of a marvelously wholesome activity. For the next few months, we trust ourselves to you. Show us what to do."

With a responsibility such as this you must do the best you can. This may mean hours of preparation so that as you start out each class evening you know what you are going to do. You have planned your work and now you are going to work your plan. You have studied your lessons of the previous sessions and now you are ready to move ahead or to spend time in review.

You realize, of course, that not everyone learns at the same rate of speed and you will
(Please turn to page 78)

Talking sense about the basics and such things

SHOP TALK

*By Don Beck, Stow, Massachusetts
From the New England Caller*

WHO SHOULD BE ALLOWED to square dance? Is part of the enjoyment of square dancing, for the average Mainstream dancer, the challenge of the choreography? Why do so many more people stop dancing after completing a class than continue on in the activity? Does a caller have any control over the difficulty of a Mainstream (or Plus 1 or Plus 2) dance or is it specified by the list of calls which he uses? All of these seemingly unrelated questions are bouncing around in my head as a result of a discussion which Jim Mayo led at a recent Tri-State Callers Association meeting, and in my head, they are not that unrelated any more. I do not have answers, but I do have questions, questions mostly for the callers who may be reading this, but for interested dancers also.

Let me preface this by saying that I am not talking about the Advanced and Challenge dancer, but about the dancer in the majority of clubs in our area, and undoubtedly other areas around the country, and that my use of the word challenge refers to the grammatical English meaning and not to the square dance meaning.

People square dance because they (or at least their partners) enjoy it. Their enjoyment may just come from the fact that it is a relatively inexpensive night out. It may be just the good feeling that they get from being able to forget the rest of their worries. (It certainly is not peer pressure that makes them dance; maybe some day, but not today!) One of the undisputed and probably fairly universal reasons is the enjoyment that comes from moving with music, i.e. dancing. Some say that they also like the challenge of square dance choreography, the mental stimulation that they get from trying to understand the combi-

nation of maneuvers that the caller is trying to communicate to them, and then, in turn, trying to communicate that information to the muscles in their bodies. But herein lies a potential contradiction.

If a dancer accepts and expects this challenge, then he or she must expect not to meet the challenge 100% of the time or he/she is not really being challenged after all.

The question is, do we mean *challenge* or just *variety*? The question is, what do these terms mean? Without either, we are likely to get bored by the anticipated repetition, and I think I can safely say that most active dancers will agree that this is undesirable. (A word about the opinion of inactive dancers will come later!) Variety, I feel is when what comes next frequently takes us by surprise, hopefully to our delight. Challenge is when this surprise makes us work at making a decision to come up with the proper interpretation.

Variety Without Challenge

Variety should therefore be possible without challenge. An analogy might be a comedian delivering jokes. Without the surprise of his punch lines, he would not be very entertaining, but he need not be so esoteric that every fourth joke is over the heads of half of his audience. In other words, he needs to offer variety to your normal line of thought, but not challenge.

One might add that this analogy could be followed further. There is the exceptional comedian (and caller too) who uses the same jokes over and over again, and who does the expected rather than the unexpected but is a continual hit none the less. His success, though, is not because of his material but rather because of his exceptionally talented way of delivering it. But few have that much

talent and we need not all strive for it.

Before I digress any further (I was not really planning to challenge your ability at following my line of thought), let us return to the contradiction which lies somewhere between the enjoyment of dancing (moving with music) and the enjoyment of challenge (occasionally not moving).

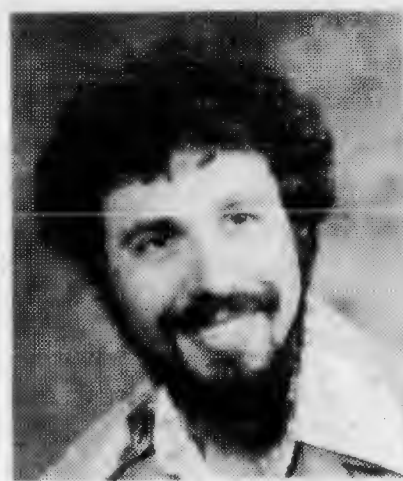
Complexity at All Levels

Let us assume that a caller has the ability to call choreography at varying degrees of difficulty at any given level. (Although this in itself may appear to be a contradiction to some, it is not.) A given level refers to a published list of calls. The degree of difficulty refers to how these calls are combined in sequences relative to the dancers' ability to interpret the material. A caller could call anywhere from very fundamental forms of the material, like he would use when he is first showing something new to a class, to combinations which would leave everyone standing around, wondering why they had left their TV sets unattended that evening. He could call material which moved along very easily, but was not totally simplistic, such as is frequently used in singing calls. The material could be just a little harder so that even the experienced dancer was pleasantly surprised now and then. A little harder yet would have many people frequently thinking and occasionally breaking down, i.e. not dancing; and so on. Again, assuming that the caller has the ability to make the difficulty anywhere in the spectrum that he wants, where should he make it? Let me repeat, "How difficult should a caller make a dance?"

A caller's main purpose is to entertain his audience, the dancers. Therefore to answer this question, we must ask, "How difficult should a dance be for the dancers to get the most enjoyment from it?"

Maybe I should stop here and let each of you ponder this important question. I have answers, but they are just my opinions and no one will dispute that that does not necessarily make them correct! In an attempt not to guide your thinking, but to help stimulate it, let me voice some opinions, not all mine, and even some contradictory ones.

Most dancers will say that they like being challenged a little and that they do not mind not meeting the challenge now and then. I



Don
Beck

There are many viewpoints relative to directions that square dancing may travel in the future. Don Beck, author of this article, presents here one of these viewpoints. This is not Don's first appearance in this publication. His Textbook chapter on "Mental Image" calling was featured in February, 1978, and Don was our Caller of the Month in July of that same year. A veteran in the activity, Don started dancing in 1959 and calling in 1964.

suspect, however, that what they mean is they like variety and if someone has to lose to the challenge, they would prefer if it were the other squares around them, but not theirs.

If the answer is that dancers like variety and surprises but they do not really like challenges so great that they can not meet them, the caller must play with this fine balance of difficulty, this fine line between variety and challenge, and stay on the variety side of it. He should make the dancers think that they are being challenged but only to the point where he knows that they will win. Even a caller who has this ability to make the material slightly harder or slightly easier has his work cut out for him in trying to know where to adjust his level. The abilities of each dancer vary from square to square so what is right may also be wrong. And even if all squares were made up of clones of the front square, to find this level, he must go over the line at least once, to know that he is there.

Let us then assume that a caller is good and his dancers only falter ever so infrequently. Have we now reached an optimum condition? Most active dancers would probably say yes. They can tolerate an occasional stop in exchange for just the right level the rest of the time. I think I would agree too. For the bulk of our active dancers, this would be ideal.

(Please turn to page 78)



Style Lab

CROSS RUN

DIGGING INTO THE LIST of Extended Basics, we come across movements that often give us trouble. One of these falls into the cross category and, though it is well named, it

is sometimes ignored by callers to the point where dancers forget how it works. Let's take a look.

Starting this time from an ocean wave with the men in the center (1) the action starts when those on the ends (the ladies in our example) start a standard run (2). However, instead of going just around the man, they cross the other working dancer (3) to end in a left hand ocean wave (4). As in any run figure, those who are being run around must remember to move out of the way to allow space for the runners.

It's not a difficult movement but maybe this is a good time to check it out so you will do it smoothly and automatically the next time.





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Presents

GAVEL & KEY

A Newsletter to the Presidents of Associations
and Editors of Square Dance Publications

SQUARE DANCE WEEK — SEPTEMBER 22-28, 1980. A great opportunity for square dance clubs and associations to promote the activity simultaneously on an international basis is through the observance of Square Dance Week. A number of years ago some research disclosed that there were many square dance weeks scattered throughout the year and timed to coordinate with local, area, state and regional festivals and conventions. It was in the early 1970's that an effort was first made to coordinate all of these dates into one week, a time in the early fall, when such a combined impact would be the starting gun for the new square dance season of beginner classes and fall club programs. An intensive study was made of what would be just the right time and with the help of dancers, callers and teachers associations throughout North America, the third full week in September each year starting with Monday and ending the following Sunday became the popular choice. That first year more than 40 states and the majority of the Canadian provinces took part in the program. Proclamations by governors of the states and provinces, mayors and other city officials, lent impact to the program and the yearly project was successfully launched. This year the independently operated but coordinated Square Dance Week will start on Monday, September 22, and continue through Sunday, September 28. Those areas wishing to emphasize a *square dance day* may find Sunday the 28th an ideal time slot. A preponderance of new classes usually start soon after this time and this is an excellent opportunity to hold open house at local clubs, to display posters and flyers, to perform with demonstration groups in front of PTA's, fraternal groups and in the malls of large shopping centers. The program's effectiveness is enhanced greatly by the fact that so many areas are celebrating the same dates and the week thus putting on the appearance of a well-coordinated national promotional program. You are invited to join others this year in making Square Dance Week a success.

G AND K EDITORIAL —

BE AWARE OF THOSE WHO WOULD EXPLOIT SQUARE DANCING.

Webster's New World Dictionary defines the word, exploit, in two completely different ways. On the one side is: To make use of; to turn to account; use productively. Advertising to stir up interest in; promote. The other side of the coin is: To make unethical use of for one's own advantage or profit; specifically to make profit from the labor of others.

On the one hand it's obvious we are all involved in the intelligent exploitation of this activity by letting our non-dancing friends know about square dancing. It's the negative side that concerns us. While a dedicated square dancer goes all out to protect, perpetuate and promote his hobby, the exploiter is one who looks at it and says, "Here's an activity involving 6,000,000 men and women. How can I get at least a portion of them involved in something where I could personally benefit? Why, if they

were to pay me only a \$1.00 each to participate — that could add up to quite a bit of money! Or, the exploiter could be an individual who knows better but is approached by big-money interests to bring square dancers in large numbers together for a promotion destined to do little or no good for the activity.

It's not always the dollar sign that attracts an individual into a trap of this type but quite frequently it's the promise of fame as well as fortune. Unfortunately more than one individual has set off on an "ego trip" thinking not so much of the good of the activity as of his own elevation as the result of the project.

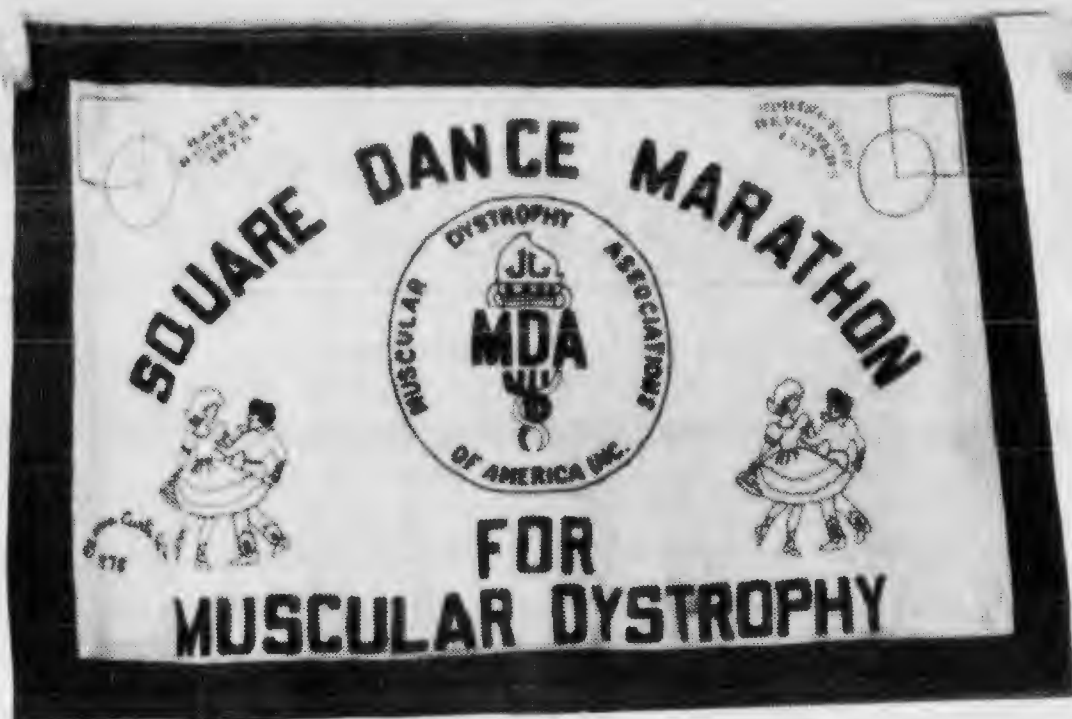
Quite frequently square dancers will look at television and say what a wonderful outlet for the promotion of square dancing. But television is *big business*. Producers are interested primarily in attracting an audience and, in most instances, have very little concern over what image they project of an activity such as square dancing. If producers learn that square dancers number in the millions, then their first reaction is to attract this audience with a display of square dancing. Unfortunately, these representations are not always favorable.

In a recent charity drive telethon, square dancers who had helped to raise some ten thousand dollars for the cause were included in the telecast in the early morning hours. They were given no opportunity to discuss their performance ahead of time and, after a brief display, during which several *celebrities* tended to make fun of the dancing, cameras shifted off to an announcer and the dancers and caller who had stayed up half the night in order to perform were told there were other performers waiting to go on who had contributed greater sums of money.

This is not just an isolated example of the negative exploitation of square dancing. Non-dance oriented T.V. show packagers see the activity as an inexpensive opportunity to get colorful, often free, trained entertainers to fill out their shows. Producers of commercials quite frequently tie square dancing in when delivering the product message because of its wholesome, all-American connotation. Over the last quarter century, a number of networks have shown an initial interest in including square dancing *but* only if it could be presented as a contest.

It's understandable that we sometimes are flattered with the thoughts of "doing something big" for square dancing and we tend to fantasize that we may be the ones to bring the activity to the attention of thousands who are not now dancing. Think carefully when the opportunity presents itself. "Will the presentation be in the best interests of square dancing?" Or is this the whim of some producer? If it has to do with a television show, take the time to spell out what you will and will not go along with. Someday square dancing, with all its traditional values and its contemporary color, *can* become a perfect medium for a televised series, but it will be advantageous to the activity *only* if it can be done on the activity's terms with the best interests of square dancing and square dancers in mind.

AREA CALLERS ASSOCIATIONS MAY AFFILIATE WITH CALLERLAB. An opportunity for callers associations to be continually aware of Callerlab action has recently become a reality. Members of Callerlab voted to offer area callers associations an affiliate membership which would provide them with continuing information including copies of "Guidelines," a special, professional callers' newsletter. To qualify for an affiliate membership, an association must (1) have at least one of its members a current dues-paid member of Callerlab and (2) have at least one of its members, who is also a member of Callerlab, in attendance at the most recent Callerlab convention. Complete details of this special out-reach program may be had by writing the executive secretary: John Kaltenthaler, Box 679, Pocono Pines, PA 18350.



27 Hours of Square Dancing

By Becky Leake, Sherman, Texas

JUST A YEAR AGO on August 4th and 5th, the 4th Annual Square Dance Marathon was held in Arlington, Texas. With the revival of marathon activities going on across the country — walk-a-thons, bike-a-thons, skate-a-thons and even swim-a-thons — square dance clubs around North Texas decided not to be left out of the action.

After checking out various charitable organizations, the Gadabouts Square Dance Club of Arlington, and its caller and his wife, Glenn and Laverna Vowell, decided to hold a marathon to raise money for the Muscular Dystrophy Association. Pledges amounting to \$24,069 were obtained by the participating dancers.

Most of the food to feed the marathoners was donated by clubs in the North Texas Square and Round Dance Association. Other expenses that the club incurred, such as renting facilities from the University of Texas at Arlington, were subtracted from the money raised.

Square dancers from local clubs were on hand in regular shifts to be sure that every marathoner always had a partner, while

callers from Texas, Oklahoma and Arkansas volunteered their services around the clock. Starting with a Grand March at 8:00 pm on Friday, the marathoners danced until 11:00 pm on Saturday. They had only three 45-minute breaks to eat and change clothes before the sound of a cowbell signaled it was time to return to the dance floor.

142 Go All The Way

Punch cards were used to determine who danced each tip. Out of the 169 marathoners who started, 142 danced the full 27 hours to receive a trophy.

Pat McGee, president of the Gadabouts at the time, advises clubs that might like to sponsor something similar to get other clubs involved and interested. "The success of the marathon," he said, "is totally based on each club's coming and supporting it and getting those pledges."

The club which raised the most money in 1979 will serve as co-hosts with the Gadabouts for the 1980 5th Annual Square Dance Marathon to be held this month in Arlington. "We expect to be at least as successful, if not more so," McGee reports.



After twenty-some-odd hours of continuous dancing, three-fourths of this square decides to conserve energy.

Photos by author.

Traditional Treasury

By Ed Butenhof

ONE OF THE MOST popular parts of today's square dancing is the singing call. It's the relaxing portion of the tip. I don't know when the singing call started in square dancing (perhaps some of you with long memories might let me know of your first exposure to one), but they're not all that old. The early books of square dancing (the 20's and 30's) had few or no singing calls but many were included in the 40's and 50's. Singing a call (as opposed to chanting or shouting) would have been very difficult, without amplification, if there were more than a very few squares.

The quadrilles and other dances in the family tree of square dancing were taught as routines by dancing masters and at the dance you got only the barest of reminders of the figures you were to do. Today's type of calling with detailed instructions was a more recent innovation.

My guess is the idea of the modern singing call came from the "play party game" which was an important part of the pioneer culture, especially in the South and Midwest. Since religion at that time frowned on dancing to instruments — especially the fiddle — these dances were done to the singing of the participants. The patterns were simple and easily remembered. L. Rohrbough's book "Handy Play Party Book" — 1940, traces these games back into the early 1800's. One, for example, is The Girl I Left Behind Me which goes like this: First gent out to the couple on the right, three hands round and mind you, don't forget to swing that girl, the girl you left behind you. On to the next (lady follow up), etc. The dance calls for a circle of couples, easily adaptable to a square of four.

Whatever the connection, singing calls seem to have been especially popular in New York State and many may remember their early dances as having been all singing calls. Art Teamerson is a caller from Irondequoit, New York, who does the old singing calls for

an entire evening and people love them, especially with live music. One of his favorites is

ROLL OUT THE BARREL

The first couple lead to the right
Circle four with all your might
Leave your lady, go on to the next
Circle three hands round
Take that lady, lead to the last
Circle four with all your might
Leave that lady standing there
And go back home alone
Now four ladies forward and back
Forward again and do sa do

Head two gents do sa do
Side two gents do sa do

Now it's all to the center with a great big yell
Allemande left Alamo style and balance forward and back

(Continue all the way around that way while singing the chorus)

Another very popular one was Darling Nellie Gray. This version is from Ed Durlacher's book, "Honor Your Partner" — 1948.

First couple right and
Circle four hands around
Then you right and left thru the other way
Then you right and left back
On the same old track
And you swing with your Darling Nellie Gray
Oh, it's on to the next (etc., etc.)
Oh, it's on to the last (etc., etc.)
Oh you all swing your Nellie
You swing her mighty hard
Swing with your Darling Nellie Gray
You promenade your Nellie
Right in your own backyard
Promenade your Darling Nellie Gray

As I said in the beginning, I believe singing calls are an American innovation and a fairly recent one at that. If anyone can confirm or challenge that belief from personal experience or otherwise, I'd appreciate hearing from you.

To Cue or Not to Cue



. . . is it
a Question?



Bea
Adams

Bea Adams has been an active member of Round Dance Teachers Association of Southern California since 1958 and a charter member of San Diego Round Dance Instructors. She has held numerous offices in both organizations. Bea has boundless enthusiasm for round dancing and is currently instructing five clubs and teaching one beginner class each week. On weekends she finds time to cue at special square dances. Bea has written a number of dances, the best known and still popular are Tango Bongo and High Life. She designs and makes her own dresses and maintains her home and garden. Her most constant companion is her German shepherd, Saber, who is always on hand to greet her when she returns home in the evening. Although her busy schedule precludes any thought of traveling, Bea admits that far-away places hold a fascination for her and someday – when she isn't all tied up in going "round" – she may just take off.

We've had an on-going debate on the subject of cueing rounds for a number of years. Our author, Bea Adams, poses some questions which relate to the subject and Bea frankly admits that she doesn't have the answers – these must come from the dancers themselves. Read Bea's thoughts and if you have an opinion send it in. Perhaps your thoughts will provide a clue to the teachers who want only the very best for the dancers and the activity.

WE ALL RECOGNIZE the fact that good cueing enables more dancers to enjoy the rounds and is a must these days. The crowded floors attest to the fact that the majority of dancers rely heavily on cues. But, somewhere along the line I think we may have inadvertently short-changed our dancers and substituted quantity of dances for quality of teaching! Are we helping our dancers enjoy round dancing to the fullest? Although we see an ever expanding group of round dancers, will the interest be sustained?

I wonder if, in our effort to provide the newest, most novel routines, we are passing the point where dancing is fun and relaxing to where dancing becomes work. We are overwhelmed with a wealth of new material, new terms, new figures and, in some cases, with a similarity within routines that is most confusing. The instructors find themselves dependent on cue cards for correct prompting and the dancers find themselves totally dependent on cues if they are to dance an entire program.

I can recall the beautiful sight of dancers moving confidently through a dance with only an occasional prompt and then having the satisfaction and joy of moving to the mood and tempo of the music.

Perhaps a few years ago the dances were simpler, or maybe we were more selective in teaching routines that had good body mechanics for comfortable dancing. Perhaps we taught fewer dances and spent more time teaching them. I keep returning to the thought that we are pushing more and more material at our dancers but actually teaching them less.

We can rely on the handy cue card to help
(Please turn to page 78)



NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27 1981

SEATTLE, WASHINGTON

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

A VARIETY OF HOUSING is available in the Seattle area for Convention-goers, including hotels, motels, space for recreational vehicles and trailers as well as university dormitories. Housing Chairmen, Dennis and Sandy Peterson, are ready to coordinate housing and anticipate a smooth and satisfactory procedure for all. Any questions about housing may be directed to them at 327 N.W. 105th, Seattle, Washington 98177, or to the 30th National Square Dance Convention, address shown in the heading.

6,000 rooms have been set aside in hotels and motels in the Seattle area with additional rooms on standby from Bellingham to Olympia should the need arise. Registrations for accommodations will be forwarded to the Seattle King County Visitors Bureau who will do the actual assigning. Individual hotels will confirm reservations and request a deposit. The Convention Housing Committee will maintain complete files. If for some reason, you need to cancel your reservation in the future, *do not* cancel directly with the hotel or the Convention could lose the room. Please cancel through the Housing Chairman.

Delegates desiring adjoining rooms should mail their registrations together using one designated name at the top of each form in case the forms become separated. This also applies to delegates desiring to share a room.

Block and tour housing for groups of 25 or more who wish to be in the same lodging facility is available until an October 15th cut-off. Such forms also should be mailed together with a designated person's name recorded at the top of each.

2,000 rooms have been reserved on the campuses of three universities. All rooms are equipped with two twin beds. Those desiring this type of economical housing are requested to check the campus housing block on their registration form and specific information will be furnished by the Housing Committee.

Housing for Singles

Solo housing will be headquartered in one of the universities. For information contact the Director, Al J. Klanderus, 2200 N.E. 88th, Seattle, Washington 98115.

Plans are being finalized for 2,000 parking spaces for self-contained RVs and trailers within 20 minutes of the Seattle Center. The \$50.00 minimum fee payable at the time of registration will cover five nights, Tuesday through Sunday. Shuttle bus service will be available. Write Archie and Marcie Skougstad, 930 S. 245th Pl., Kent, Washington 98031 for further information.

To assure receiving your preference in housing, register early and then look forward to a great Convention in the great Northwest where the weather is perfect for dancing.

ASSOCIATION PRESIDENT GOING OUT OF OFFICE? We have a lot of unsung heroes in this activity and by the time an individual or couple has reached the point of serving a term as president of an area square dancer, caller or teacher association, he or they may have spent a half-a-dozen years or more in unselfish service. In an effort to put the spotlight on these individuals and to say "thank you" for your efforts, the SIOASDS has produced a special Certificate of Excellence. When it's nearly time for your current president to go out of office, send his (and her) name and the office held. We will put together a Certificate and get it off to whomever will be making the presentation. There is no charge for this but if you would send 25c to cover postage, it will be appreciated. Send your request to — SQUARE DANCING, 462 No. Robertson, Los Angeles, California 90048. Sorry, but at the present time, this offer is made only to those who have been *presidents of associations*. We appreciate club presidents and the work these officers do, too, but at the moment, we must restrict this offer to those serving as presidents of associations.

The 1980-81 Square Dance Directory

THIS WORLD-WIDE Square Dance Directory appears once a year, in the August issue of **SQUARE DANCING** magazine. it serves as a broad view of the current status of dancing as well as offering contacts for those interested in square dance activities outside of their own area. Listings are furnished by the individuals and organizations and The American Square Dance Society takes no responsibility for the accuracy, although every effort is made to be current. The Directory is non-commercial.

With the hope of being even more up-to-date next year, all Information Volunteers must confirm their address and willingness to continue to serve in this capacity with this magazine between January and May 15, 1981. Names will be deleted in the 1981 Directory if no confirmation is received. New names of those wishing to serve will be added when no names are currently listed for the same area.

Starting next year, Association listings in the Square Dance Directory will include the name of the Association and the address. It will not include the name of the current president. As Associations hold elections at varying times during the year, it is not possible to keep abreast of changing officers. Associations wishing to be listed in the 1981 Directory should send their listing to this magazine between January 1 and May 15, 1981. Please include an address which will remain constant (if possible) and to which any Association inquiries could be directed. Thank you.

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Alabama S/R/D Assn.—Jim Seagraves
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Art Frith—21-470-H Citrus Ave.
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Bachelors 'N' Bachelorettes International, Inc., — President, Jay Metcalf, 1039 W. Edgeware Rd., Los Angeles, California 90026

Callerlab — The International Association of Square Dance Callers, Executive Secretary, John Kaltenthaler, Box 277, Pocono Pines, Pennsylvania 18350.

C.R.O.W.D. — Central Registry of World Dancers, Fran and Steve Stephens, 151 Dryden Dr., San Antonio, Texas 78213.

Legacy (square dance coordination) — Executive Secretary, Dick and Jan Brown, 1812 Pelton Ave., Bellevue, Nebraska 68005.

Listening Posts (handle and coordinate major emergencies or problems) — Charlie Baldwin, Box NC, Norwell, Massachusetts 02061 (617) 659-7722; Stan Burdick, Box 488, Huron, Ohio 44839 (419) 433-6462; Bob Osgood, 462 N. Robertson Blvd., Los Angeles, California 90048 (213) 652-7434.

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National Folk Dance of America Committee, P.O. Box 5775, San Jose, California 95130.

National Square Dance Convention Executive Committee — Information Director, Howard Thornton, 2936 Belle Vista, Midwest City, Oklahoma 73110.

New Year's Day Rose Parade Float Committee — John Fogg, Box 2, Altadena, California 91001.

Overseas Dancers Association — Ted & Sonja Anthony, 5869 E. Caley Dr., Englewood, Colorado 80111.

Roundalab — Executive Secretary, Charlie Capon, 1025 N. Highland, Memphis, Tennessee 38122

Universal Round Dance Council — 113th Ave. N., Largo, Florida 33540.

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Lawrence Berridge—1580 S. Holly
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Boyce Cook, Box 00
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(303) 395-2254

Denver Area S/D Information
Denver S/D Callers Assn. 233-1550

Al Horn—Cedarhill Farm
Penrose 81240 (303) 784-6879

Betty & Paul Ledford—520 Deuel St.
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Orvin & Jan Logan—2910 Bonita Ave.
Grand Junction 81501. 243-2831

Larry Perotti—731 Monitou Blvd.
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Bill & Virginia Pierce—1035 E. 13th St.
Pueblo 81001 (303) 542-6277

LaMar Podbevsek—1132 Westbank
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945-5466 or 945-7023

Connecticut

DANCERS ASSOCIATIONS:

Capitol Region Senior S/D
Hal Petschke, P.O. Box 27
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Conn. Assn. of S/D Clubs
Henry Butler, 19 Squawfield Rd.
Westfield 01085

Conn. S/D Calendar Assn.
Russ Moorhouse, P.O. Box 437
Warehouse Point 06088

N.E. Singleton Assn.—Charles Suprenant
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Manchester 06040

CALLERS ASSOCIATIONS:

Conn. Callers & Teachers Assn.
Charles Underwood, 107 Candlewood Rd.
Groton 06340

Mt. Valley Callers Assn.
Bob Livingston, 1029 Long Hill Rd.
Middletown 06457

N.E. Council Callers Assn.—Earl
Johnston, Box 2223, Vernon 06066

R/D LEADERS ASSN:

Conn. Assn. R/D Teachers—Paul
Zepke, 31 Oak St., Hartford 06118

W. New England R/D Teachers
Assn.—Tom Meyer, 2 Belle Ave.
Enfield 06082

INFO VOLUNTEERS:

Wayne & Pat Barrup—59 Webster Rd.
Enfield 06082. 749-9634
Conn. & Mass.

Mrs. Betty DePuy—70 Highland Ave.
Danbury 06810 (203) 748-5822

Jim Harris—RFD #5, Box 182
(Route 2A, Poquetanuck)
Norwich 06360. 887-0232
Southeastern Area

Dave Hass—P.O. Box 37
East Hampton 06424
(203) 267-2214 or 267-4428

Chip Hendrickson—26 Rockridge Rd.
Newtown 06470. 438-3683
Southwest Connecticut

Russ Moorhouse—P.O. Box 437
Warehouse Point 06088
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No. Conn. & West. Mass.

Jack Ryan—35 Twin Coves Road
Madison 06443. 245-4683

Charlie Underwood—107
Candlewood Rd., Groton 06340
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Mim Winchester—43 Eaton Rd.
Tolland 06087 (203) 872-0287

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INFO VOLUNTEERS:

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Seaford 19973 (302) 629-8395

Franklin Currey, RFD 4, Box 312
Milford 19963 (302) 422-3970

Dave Davis—10 Pleasant Place
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(302) 328-3906

Neil Kasley—Box 328, Rt. 1
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District of Columbia

(See Md. and Va. listings)

DANCERS ASSOCIATIONS:

National Capital Area S/D Leaders
Assn.—Bill Addison, 334
Brockton, Oxen Hill, Md. 20021

Washington Area S/D Co-op Assn.
Eric & Ida Reilinger, 12414 Hanger Rd.
Fairfax, VA 22030

INFO VOLUNTEERS:

"Decko" Deck—3817 N. Oakland St.
Arlington, Va. 22207

THE LISTINGS

Represented in the listings are all of the United States, the Canadian Provinces and some 38 Countries abroad where square dancing is enjoyed. Under each area, where known, are shown contacts for (1) Square Dancer Associations, (2) Caller Associations, (3) Round Dance Leader Associations (4) Information Volunteers. The latter are names of dancers who are ready to provide information on square and/or round dance activities in their area.

Paul Hartman—3603 Weller Rd.
Wheaton, Md. 20906
(301) 946-5241. D.C. Area—Md.

"Pat" Paterick—2345 No. Oakland
Arlington, Va. 22207. 522-4552
Metropolitan Washington, D.C.

Jack & Edna Wyatt—6700 Greenleaf
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Florida

DANCERS ASSOCIATIONS:

Bachelors 'n Bachelorettes Regional
Ross Alexander, P.O. Box 1844
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Donald Lutz, 419 W. Pierce Ave.
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Florida Fed. of S/D
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N.E. Fla. S/R/D Assn.
Ted Keiser, P.O. Box 1575
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NW Fla. S/D Council
Roscoe Hall, 5117 Kendrick St.
Panama City 32401

Panama City S/D Assn.
Carl Williams, 2501 Rollins Ave.
Panama City 32401

Pensacola S & R/D Council, Inc.
P.O. Box 5561, Pensacola 32505

Playground Area S/R/D Assn.
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S.E. Florida S/R/D Assn.
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West Coast S/R/D Assn.
John Kelley, Box 690-78 3rd St.
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N.W. Florida Callers Assn.
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George Wood, 1167 Irene Ave.
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R/D LEADERS ASSN:

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Ken & Mae Ford—1216 Fruitland Ave.
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Roscoe Hall—5117 Kendrick St.
Panama City 32401 (904) 769-1984

George Jabbusch—2905 Baylor
Bradenton 33507. 755-7529

Herman S. King—142 Martin Dr.
Port Charlotte 33952
635-3211. SW Florida

James Morgan—5012 Perrine Dr.
Jacksonville 32210. 771-3462

George Oglesby—740 S.W. 65 Pl.
South Miami 33143

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Harry Olson—152 Ocean Court
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Jim Pearson—3737 42 Ave. So.
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Heart of Ga. S/D Assn.
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Metro Atlanta S/D Assn.
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Terry Higuchi, #7 Kaikuono St.
Hilo 96720. 935-4956

Renee Lau—475 Pohakulani St.
Hilo 96720. 959-7323

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Naaman Moorehouse
95-295 Hakupokano Loop
Mililani Town 96789. 623-8606

Hickam Promenaders—P.O. Box
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Bill Silver—77-345 Emalie Pl.
Kailua-Kona 96740
(808) 322-9144

Lou & Elfrieda Sisino—P.O. Box 22
Holualoa 96725 (808) 324-1133

Frances & Gene Weston
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Dick Fuqua, Declo 83323

Snake River S/R/D Council
Mike Brennan, 4430 Stockmann
Rd., Pocatello 83201

CALLERS ASSOCIATIONS:

Callers Dance Promotion
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Albert Wolverton, Rte. 1
Orofino 83544

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Illinois Fed. of S/R/D Clubs
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Metropolitan Chicago Assn. S/D
Barry & Rosi Webb, 804 S.
President St., Wheaton 60187

Mississippi Valley S/D Assn.
Bob Surface, 2512 Vermont St.
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C.E. York, Jr., 802 No. 7th St.
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Callers United to Educate
Donna Rodgers, 304 Springfield
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Chicago Area Callers Assn.
Marvin Labahn, 10854 S. Parkside
Chicago Ridge 60415

Illinois S/D Callers Assn.
Harry Glass, 979 Martha St.
Elk Grove Village 60007

Lake Co. Area Callers—Bob Wilson
615 Westmoreland Ave.
Waukegan 60085

Peoria Area Callers Inc.
Karl Hanson, 303 Hilldale St.
Washington 61571

Rockford Area Callers & Leaders
Ed Bratt, 6301 Lyndhurst Lane
Rockford 61109

R/D LEADERS ASSN:

Chicagoland R/D Leaders Society
Paul & Louise King, RR 1
Plainfield 60544

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Russ Benson—5638 N. Keystone Ave.
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Joe Braun, 2345 185 Ct. A-8, B-4
Lansing 60438

George Cable—9745 Ridge Heights
Fairview Hgts. 62208
(618) 397-3522

Jim & Eva Davis—1504 Griggs St.
Danville 61832

John & Dorothy Gerber—203 W.
Mulberry, Carlinville 62626
(217) 854-4196. Central Illinois

Marvin Labahn—10853 S. Parkside
Ave., Chicago Ridge 60415
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Marie Malecki—20 W 360
Belmont Pl., Addison 60101
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Joe Obal—Route 1
O'Fallon 62269 (618) 632-5596

James O'Hearn—17 Hilltop
Quincy 62301 (217) 223-5928
W. Central Ill. & N.E. Mo.

Bob Whiteman—2225 Oaklawn Dr.
Decatur 62526 (217) 423-5409
Central Illinois

Mrs. Bob (Liz) Wilson
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Waukegan 60085. 623-6422

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Harold Jones, 3009 Bavarian Dr. W.,
#648, Indianapolis 46236

Central Area IDA—Phil & Rosa
Cleary, 1402 N. Priscilla Ave.
Indianapolis 46219

Duneland Dancers Assn.
Jim Seevers, 8251 Columbia Ave.
Dyer 46311

Evansville S/D Council
Ken Brown, 769 E. Columbia St.
Evansville 47711

Indiana Dancers Assn.—Ernest &
Barbara Stone, 3529 Lantern Lane
Columbus 47201

CONTACTING INFO VOLUNTEERS

If you are planning to visit an area where there is a Square Dance Information Volunteer, or if you are moving to another city and want to know about square dancing in that area, feel free to write or call one of these independent volunteers. When writing be sure to allow ample time for a reply to get back to you before you leave home. *Please remember to send along a stamped return envelope*, except for Canadian or foreign contacts as they cannot use U.S. postage. However, enclosing a self-addressed return envelope would be appreciated. Incidentally it is possible to purchase foreign postage vouchers at a post office which can be sent with letters going overseas. These volunteers offer a free service to dancers and in no way should be misconstrued to use for any commercial basis.

Michiana S/R/D Assn.
Murray Jones, R.R. #2, Box 257
Elkhart 46524

N.E. Area IDA—Howard
Linderwell, 1468 E. 450 No.
Marion 46952

No. Indiana Caller & Dancer Assn.
David Joy, 2851 Blake Rd.
Portage 46368

N.W. Area IDA—Larry Nance
R.R. 1, Box 60, Windfall 46076

S.E.-S.W. Areas IDA
Harold Whitley, R.R. 1, Box 467
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Don Taylor, 2611 Regal Ct.
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Greater Indianapolis Callers Assn.
Ruth Moody, 4926 Brehob Rd.
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Indiana S/D Callers Assn.
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Michiana Callers Club
Virg Troxell, 13263 Chippewa Blvd.
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No. Indiana Caller/Dancer Assn.
2345 185th Ct., Apt. 8
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Tri-State Callers Assn.
Jim Bauer, R.D. 5, Box 108A
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R/D Council of Indiana
Tom & Joann Renner, 527 Hawthorne Dr.
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INFO VOLUNTEERS:

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Brent Goodman—1811 Melrose Pl.
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Mary Jane Gulley—3900 W. 51st St.
Griffith 46319 (219) 980-9273

Bud & Myrt Hand—1301 Bancroft Ave.
Rochester 46975 (219) 223-6677

Jim & Billie King—9616 So.
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Gabe Owens—6621 W. Ohio St.
Indianapolis 46224 (317) 241-4734

Vernon Seddon—2313 E. Virginia St.
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Southern Indiana

Chalmar Steed—R.R. 1
Markle 46770 (219) 638-4646

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Iowa

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E. Central Assn.—Rudy & Marge
Jasa, R.R. 1, Marion 52302

Iowa State Fed. of S/R/D Clubs
Harry & Sue Thuieen, R.R. 1
Weaver 52658

N.E. Iowa Fed. of S/R/D Clubs
Neal & Pat Hedrick
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Quint City Fed. of S/R/D Clubs
Pat & Les Buffington, 516 Franklin
Buffalo 52728

S.E. Iowa Assn.—Dwane &
Lucille Giberson, R.R. 1, Libertyville 52567

Siouxland S/R/D Fed.
Roger & Marge Irwin, RFD 4
Remsen 51050

Tri-State Assn.—John & Ruth
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Ron Burkard, Rt. 5, Le Mars
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Cliff Haley—Box 146, Indianaola
50125 (515) 961-3986

John Hawkins—2319 Ave. A
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372-3446. Southeast Iowa

Evelyn Mangels—5135 Marquette St.
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Nick & Violet Nichols—120 N.
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Larrie Orman—2705 15th Ave.
Marion 52302 (319) 377-2620
Iowa City-Cedar Rapids

Ron Rominger—1008 S. Second
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Ron Stacy—3514 G. Street
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Kansas

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League of S/R/D Clubs
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No. Central S/D Assn.
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S.E. Kansas S/D Assn.
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No. Central Kansas Callers Assn.
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So. Central Kansas Callers Assn.
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S.W. Kansas Callers Assn.
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N.E. District

“Pat” Patterson—1509 E. Glenn
Lawrence 66044 (913) 843-5833

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Lexington-Metro S/D Council
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W. Kentucky S/D Assn.
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Kentucky S/D Callers Assn.
Stew Shacklette, 460 Longneedle Rd.
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R/D LEADERS ASSN:

Kentuckiana R/D Council
Bud Drake, 483 Alan Dr.
New Albany 47150

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Lexington 40503 (606) 278-4281
Bluegrass Area

Jim Marcum—1616 Ft. Sumter Dr.
Lexington 40505 (606) 299-5412
Central Kentucky

Ed Preslar—3111 4th St.
Louisville 40214 (502) 367-7491
or 368-2157

Tim & Betty Scholl—640
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Sulphur 70663

Metropolitan N.O.. S/R/D Assn.
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N.W. La. S/R/D Assn.
John Byrd, P.O. Box 5916,
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S. Louisiana S/D Council
Jim Nelson, 645 Jean St.
Denham Springs 70726

CALLERS ASSOCIATIONS:

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Betty Huggett, Box 24420
New Orleans 70124

Baton Rouge Callers Assn.
Bill Barner, 9454 El Cajon
Baton Rouge 70815

N.O. Callers Assn.
Rocky Luminais
126 Bailey St., Harahan 70123

R/D LEADERS ASSN:

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Henri Molaison, 5531 Marshal Foch
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New Iberia 70560

Joe Hedgepath—3735 W. 70th
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Andy Petrere—12835 Triple "B" Rd.
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Lester & Louise Quine, Jr.
Lake Rosemound, Rt. 4, Box 1089
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Gerald Johnson, Box 436
Diffield 04224

Single Adult S/D of Maine
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Portland 04103

A WORD TO INFORMATION VOLUNTEERS

First of all, THANK YOU. Your willingness to pass along square dance area information to others is a worthy service. Volunteers are accepted in the hope that they will offer unbiased information about all square dance activity within their area. Please keep The Sets in Order American Square Dance Society informed of any change of address or if you are no longer in a position to supply impartial, up-to-date square dance information.

CALLERS ASSOCIATIONS:

N.E. Maine Callers Assn.
Marty Vanwart, Rt. 1, Box 135
Hampden Highland 04445

Northern Callers Assn.—Jim Belanger
15 Orchard St., E. Millinocket 04430

INFO VOLUNTEERS:

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P.O.E. Holden 04429
(207) 843-7871

June & John Bowman
10 Cleeve St., Portland 04101

Sidney Bridges—Box 159
Pembroke 04666 (207) 726-4713

Hattie & Don Canders
9 Marshwood Estates, Eliot 03903
(207) 748-1003. Also N.H. and N.E.
MA; May-Oct.

Norman Chase—RFD 3, Box 63
Skowhegan 04976. 474-2812

Miles R. & Virginia Sawyer
132 Summer St., Rockland 04841
(207) 594-4275

Bill Watson—649 Hammond St.
Bangor 04401 (207) 942-5910

Cal & Jerry Weeks—Songo Locks
Naples 04055 (207) 693-6817

Maryland

(See Va. & D.C. listings) DANCERS ASSOCIATIONS:

Mason Dixon S/D Fed.—Floyd &
Carolyn Wood, 8218 Dundalk Ave.
Baltimore 21222

Mid-Atlantic Challenge Assn.
Don Blandford (no address)
(301) 490-5788

S/D Assn. of Montgomery County
Nate Reynolds, 2505 Lindell St.
Wheaton 20902

CALLERS ASSOCIATIONS:

S/D Leaders of Baltimore Area
Pat Valiska, 5339 Todd Ave.
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Lloyd Scheible—Rte. 1, Box 272
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Chuck & Ida Stinchcomb
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Beltsville 20705 (301) 937-7637
Suburban Md. Area

Bob Wedge—1305 Malbay Dr.
Lutherville 21093
823-1935. Baltimore Area

Massachusetts DANCERS ASSOCIATIONS:

Eastern Dist. S/R/D Assn.
Larry Lessard, 350 Central St.
Framingham 01701

Berkshire Area S/R/D Assn.
Orrin Booth, 14 Hilberts St.
Adams 01220

New England Assn. of Teens
Russ Moorehouse, P.O. Box 437
Warehouse Point, CT 06088

Northshore S/R/D Assn.
Bob Whitney, 24 Elm St.
Westford 01816

Southeastern MA Coordinating Assn.
Robert Nichols, 110 Ewing Dr.
Stoughton 02070

Western MA S/R/D Assn.
Len Houle, 81 Meadow St.
Chicopee 01018

Worcester Area Coordinating Assn.
William Ogert, 19 Boutelle Rd.
Sterling Junction 01565

MIT Hi Frequency S/D Assn.
Clark Baker, 550 Memorial Dr., 12B
Cambridge 02139

Northeastern Singletons Assn.
Charles Surprenant, P.O. Box 127
Buckland Sta., Manchester, CT 06040

IS YOUR LISTING CORRECT?

The purpose of this Directory is to provide assistance to dancers and leaders in the field of square dancing. This can be accomplished only if the Directory listings are up to date. The next Directory will appear in August, 1981. We are constantly correcting our files, so if you move, go out of office or do not wish to be listed, please let us know by writing: **SQUARE DANCING Directory Service, 462 N. Robertson Blvd., Los Angeles, California 90048.** Thank you. Note: Due to space, we do not list square dance clubs. We suggest you check local area publications for this information.

CALLERS ASSOCIATIONS:

Berkshire Area Callers Assn.
Ed Joyner, Rt. 23, Box 175
Otis 01253

Central Mass. Callers Assn.
Dick Hair, 1560 Main St.
Leicester 01524

Mountain Valley Callers Assn.
Niles Stone, 35 Maine St.
Northfield 01360

Narragansett Callers Assn.
Paula Trapp, 11 Brandeis Circle
Halifax 02338

New Eng. Council of Callers Assn.
John Thompson, 65 High St.
So. Acton 01820

North of Boston Callers Assn.
Roger Whynot, Landmark School
Pride's Crossing 01965

Old Colony Callers Assn.
Paul Schofield, 62 Sycamore St.
Holbrook 02343

Springfield Area Callers Assn.
Lou Taddia, 5 Delano Dr.
Springfield 01129

Tri-State Callers Assn.—Gordon
Anderson, 13 Sheffield Rd.
Danvers 01923

Worcester Area Callers Assn.
Bob Schneider, 90 Walnut St.
Oxford 01540

R/D LEADERS ASSN:

Area Coordinating Council R/D
Veronica McClure, 227 Arlington St.
Watertown 02172

Central Mass. Assn. R/D Leaders
Al Goulet, P.O. Box 503
Charlton City 01508

Mayflower R/D Council
Vernon Porter, 106 Parmenter Rd.
Waltham 02154

INFO VOLUNTEERS:

Red Bates—222 Glendale Rd.
Hampden 01036. 566-8672

Karlton Brinson, 54 Debra Dr.
Chicopee 01020 (413) 532-1260
Chicopee, Holyoke Area

Archie Howell, Jr.—229 York St.
Canton 02021 (617) 828-6610

Barbara Smith—119 Central St.
Boylston 01505. 869-2271
Worcester Area-Bay Path Barn

Art "T-Bow"—13 Mile Lane
Ipswich 01938 (617) 356-4924

John & Judy Thompson—65 High St.
Acton 01720 (617) 263-7542

Michigan

DANCERS ASSOCIATIONS:

Bachelors & Bachelorettes
Laura Baker, 3283 Carson Hwy.
Adrian 49221

Battle Creek Area S/R/D Assn.
Tom Woods, 566 N. Marshall
Marshall 49068

Central Michigan S/D Assn.
Norman Fox, 11822 E. Pichard
Rt. 4, Mt. Pleasant 48858

Lansing Fed. S/R/D Clubs
Jack McCannaugh, 3339 Glenbrook Dr.
Lansing 48910

Mich. Council S/R/D Clubs
Howard Jones, 17436 Moran St.
Detroit 48212

Michigan S/D Leaders Assn.
Myron Noll, 517 S. Highland
Dearborn 48124

Northeast Mich. Assn.
Wayne Rouleau, 355 Bay-Mid-Line,
Rt. 1, Midland 48640

Northwest Mich. S/D Council
Jerry & Leona Featherly
913 Spruce St., Petoskey 49770

Square & R/D Assn. of
Southwestern Mich.—James Ringler
1210 N. Eagle Lake Dr.
Kalamazoo 49009

Upper Peninsula S/D Council
Ray Wendell, 146 Lakewood Ln.
Marquette 49855

Western Mich. S/D Assn.
Don Tubergen, 921 Mills
Muskegon 49445

CALLERS ASSOCIATIONS:

Battle Creek Area S/R/D Callers
Club—Shirley & Mickey Halverson
215 Cardinal, Battle Creek 49017

Michigan S/D Leaders Assn.
Birdie Mesick, 1433 Centennial City
Lansing 48910

Saginaw Valley Callers Assn.
Roderick Mainhood, Rt. 2
Coleman 48618

West Shore S/R/D Leaders
Bill Squares, 2508 Vig Dr.
Spring Lake 49456

R/D LEADERS ASSN:

Michigan RDTA—Lyle Esch
15831 Oak Lane, Lansing 48906

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Stockbridge 49285
(517) 851-7145. So. Central Mich.

Steve Baltic—184 8th Ave. So.
Escanaba 48929. Upper Peninsula

Dennis R. Bates—1901 E. Becker Rd.
Muskegon 49445

Bob & Mary Brennan—28899
Westfield St., Livonia 48150
(313) 421-5359

Audrey Brown—775 N. Milford Rd.
Highland 48031 (313) 887-7774
Pontiac-Brighton Area

Annise Brunor—902 S. Main St.
Adrian 49221. 265-7619

Don Cade—200 So. Hathaway St.
Lansing 48917 (517) 372-5844

Jack J. Cook—106 W. Superior St.
Wayland 49348 (616) 877-4278

John Cook, 11078 Radcliff
Allendale 49401

Clyde & Ruth Cullings—4809 Brook
Saginaw 48603 (517) 792-8038

Donald Day—2403 Bluff Rd.
Traverse City 49684 (616) 946-8547

Shorty & Dorothy Hoffmeyer
1508 Linnwood, Ann Arbor
48103. 662-3405

George Kniss—1380 West C. Ave.
R6 Kalamazoo 49007
(616) 349-5570

John Morley—904 Minneapolis St.
Saulte Ste. Marie 49783
(906) 632-3547. "Soo" Area

Bill Peterson—30230 Oakview
Livonia (Detroit) 48154
(313) 425-8447

Wes & Julia Rea—914 Hampton Rd.
Grosse Pointe Woods 48236
884-2988

"Lucky" Shotwell—12421 Irene
Southgate 48195 (313) 284-3251

Paul D. Smith—4201 Circle Dr.
Flint 48507 (313) 743-6473

Minnesota

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Central East Region—Milt Vacek
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Central West Region—Roman
Jennissens, 1049 Getty St.
Sauk Centre 56328

North East Region
Vern Gustafson, 4840 Oakley St.
Duluth 55804

North West Region—Don
Tschudi, Bad Medicine Resort
Ponsford 56575

South East Region—Ed Rust
520 5th St. S.W.
Rochester 55901

South West Region—Loren Stolt
Rte. 1, Box 165, Mankato 56001

S/D Fed. of Minnesota
Don Linkert, 3796
125th St. W.
Rosemount 55068

Twin City S/R/D Assn.
Jack Franklin, 9801 Xerxes Ave. S.
Bloomington 55431

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Central West Callers Assn.
Norb Ebnet, Box 534E
Elbow Lake 56531

Minnesota S/D Callers Assn.
Jack Igel, 1330 30th St. NW
Rochester 55901

N.W. Callers Assn.—Norton
Hansen, 222 E. Willow, Detroit Lakes 56501

S.E. Callers Assn.—Cliff Carson
917-11th St. SE, Rochester 55901

S.W. Callers Assn.—Meg Lucks
1708 Rust Rd., Worthington 56187

Swingmasters—83 Old Wildwood Rd.
Mahtomedi 55115

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Leora Murphy, 707 N. 4th St.
St. James 56081

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Kasota 56050 (507) 931-1471

Gale Broman—615 Anderson Rd.
Duluth 58811 (218) 722-2154

Norb Ebnet—Box 414, Elbow
Lake 56531 (218) 685-4938

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Lane, Hibbing 55746 (218)
262-1571. Northeast Minnesota
Virg Hintz—2322 N.E. Arthur St.
Minneapolis 55418
(612) 789-9074

Jack & Marilyn Igel—1330-30th St. N.W.
Rochester 55901 (507) 289-0154
or 286-2640

Bob Larkin—104-12th Ave. S.W.
Austin 55912 (507) 433-4669

Jim Maggi—2096 E. Magnolia St.
St. Paul 55119 (612) 735-0243

Len Shannon—900 3rd St.
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Paul Warble—1103 Bemidji Ave.
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Tom Rodney, 2216 17th St.
Gulfport 39501

Mississippi S/D Assn.
Cash Smith, 116 Oak Dr.
Brandon 39042

Northeast Council—Stanford Fondren
P.O. Box 118, Mathiston 39752

Northwest Council—Charles Laflore
174 Katherine Dr., Grenada 38901

Southeast Council—Billy Walker, Rt. 4
Box 225, Hattiesburg 39401

Southwest Council—Chuck Barkley
Rt. 2, Box 224C
Silver Creek 39663

CALLERS ASSOCIATIONS:

Mississippi Callers Assn.—Sam
Sanders, 5966 Baxter Dr., Jackson 39211

No. Miss. S/D Callers Assn.
Roy Reeves, 401 Hwy. 1 S
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INFO VOLUNTEERS:

Kermit Ellis—1510 Sheffield Dr.
Jackson 39211. 982-5709

Jack & Jackie Fillebaum
Rt. 10, Box 111, Vicksburg 39180
(601) 636-6498

Chuck Holcomb—1130 Second St.
Gulfport 39501. (Eves) 863-5704
(Days) 863-0011. Miss. Gulf Coast

Sam Jayroe—309 Lodi Dr.
Pearl 39208. 939-6789

Millard Parker—509 Dogwood Dr.
Robin Hood Lakes Resort
Brandon 39042. 825-8291

Harold Smith—4502 Kendall Ave.
Gulfport 39501 (601) 863-1856

Dick Williams—3245 Eastland Drive
Jackson 39208 (601) 939-2708
or 939-9964

Missouri

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Apt. E, St. Louis 63129

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2012 Lebanon, Belleville, IL 62221

Heart of American Fed. S/D Clubs
Dennis Good, Rt. 2, Box 413
Liberty 64068

Mo. Fed. of S/R/D Clubs
Harry & Lucy Swinger, 81
Thornhill Ln., Marshall 65340

Springfield All City S/D Assn.
Andrew Ester, 1325 E. Cambridge
Springfield 65804

CALLERS ASSOCIATIONS:

Central Mo. Callers Assn.
Ray Crowley, Route 10
Columbia 65201

Mid-America Callers Assn.—Ron Parry
RR #1, Clarksburg 65025

Mid-Mo. Callers Assn.—Bob Huff
Rt. 2 Oakridge Rd.
Jefferson City 65101

S/D Callers Assn. of Greater
Kansas City—Jack E. Smith, 11008
E. 34th, Independence 64052

St. Louis Callers & Teachers Guild
Wayne Primeau, 712 Norwich
St. Charles 63301

Western Mo. Callers Workshop
Assn.—Gary Mahuken, Rt. 1
Box 66, Corder 64021

R/D LEADERS ASSN:

Mo. State R/D Assn., Inc.
Al Woker, 47 So. Floridale
St. Louis 63135

INFO VOLUNTEERS:

Virgil Gemeinhardt—2129 S. Grant
Springfield 65807. 883-0474
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Raytown 64133 (816) 356-1318

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Ray McCorry—1623 E. 9th, Sedalia
65301. 826-4907. Central Mo.

Bo-Bo Pike, 12207 E. 46
Independence 64055 (816) 353-4735

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Lester Robinett—2027 Southridge
Jefferson City 65101
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Bill Volner—702 Hickory
Sikeston 63801 (314) 471-0392

Clyde Wood—3210 N.E. 39th St.
Kansas City 64117 (816) 453-2137

Montana

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Helena Area Fed.—Don Poirior
1220 Canon, Helena 59601

Missoula Area S/R/D Fed.
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Missoula 59801

Montana Fed. F/S/D Clubs
Lloyd Anderson, Box 37
East Helena 59635

Rocky Mountain S/D Council
P.O. Box 432, Butte 59701

Yellowstone S/D Council
Cletus Walsh, P.O. Box 20141
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Yellowstone Callers Assn.—Gene
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Billings 59102 (406) 656-1484

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Kalispell 59901. 756-5708
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Lolo 59847 (406) 273-0141

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Glasgow 59230. 228-9013 or
228-8430. N.E. Montana

Buck & Alice Jones—Lionshead
Dance Ranch, 7 Mi. West
W. Yellowstone 59758
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Glenwood Park, Libby 59923
293-5898. N.W. Montana

Tom & Mary Mallott—3112
Edwards St., Butte 59701
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Lester D. Ving—P.O. Box 96
Custer 59024. 635-4595
Miles City-Forsyth Area

Nebraska

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Bob Nodsen, 4239 Naveda
Grand Island 68801

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N.E. Neb. S/R/D Assn.
Jim Hartman, Page 68776

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Frank Lane, 3111 S. 161st Circle
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Panhandle Area S/D Fed.
Bill Franklin, McGrew 69353

SE Area S/D Fed.—Roy Lamb
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Neb. Callers Assn.—Dean Wiemers
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Omaha 68127

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Jo Clinefelter—6940 Orchard
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Paul & Darlyne Goodman—1209
Prospect Ave., Box 1283, Norfolk
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Jess Miller—3311 West E. St.
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(Res.) 532-4811

Mal & Shirley Minshall—1316 Quince
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Alfred Petzolt—4002 Mason Ave.
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Nevada

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P.O. Box 14701, Las Vegas 89114

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Inc.—Don Beck (no address)

CALLERS ASSOCIATIONS:

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Box 1386, Elko 89801

So. Nev. Callers Assn.
Roger Brodeur, 2867 Lassen Ct.
Las Vegas 89122

INFO VOLUNTEERS:

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295 Main St., Lovelock 89419

"Tiger" Kotecki, 60 Lo Vista Pl.
Las Vegas 89110 (702) 452-9642

Jackie Reeley—4722 Balsam St.
Las Vegas 89108 (702) 645-1321

Earl Rich—145-B Hubbard Way
Reno 89501. 826-7422 or 825-9258

Bob & Mimi Smith—428 Marsh Ave.
Reno 89509 (702) 322-8012

New Hampshire

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Bailey, 26 Welders Grove Rd.
Newton Junction 03859

Sea Coast Region—Frederick Foster
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INFO VOLUNTEERS:

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(603) 755-2341. Lakes Region
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Penn Jersey District FDVSRD
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CALLERS ASSOCIATIONS:

Callers Council of N.Y.
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Parsippany 07054

Dance Leaders of Delaware Valley
Jack Munson, 118 Colonial Ave.
Woodbury 08096

R/D LEADERS ASSN:

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East Coast N.J.

Charlie Kides—8 Metekunk Dr.
Trenton 08638 (609) 882-2793
Delaware Valley Area

Bud Sibbald—985 Soldier Hill Rd.
Oradell 07649. 262-3793
New Jersey-Metropolitan New York

Frank Seidelmann, 101 Aspen Ct.
Marlton 08053 (609) 983-7922

Doc & Peg Tirrell—3 Churchill Rd.
Cresskill 07626 (201) 568-5857
Northern New Jersey

Jack Windish—404 Delaware Ave.
Palmyra 08065. 829-6807

New Mexico

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Rio Rancho 87124

N.M. State S/D Assn.—Jack &
Jean McAhon, 1880 Debby Circle
Las Cruces 88001

Northeast Dist.—Max & Thelma
Maxwell, Rt. 8, Box 331
Santa Fe 87501

Northwest Dist.—George &
Aileen Johnson, 2021 E. 19th St.
Farmington 87401

Southeast Dist.—Tom & Polly
Robinett, 203 W. Clayton, Lovington 88260

Southwest Dist.—Doc & Agnes
Karls, 701 Spruce, Alamogordo 88310

CALLERS ASSOCIATIONS:

Central N.M. Callers Assn.
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Los Alamos 87544

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Johnnie Culpepper—Box 988
Roswell 88201 (505) 622-8986

Pete Holly—5001 Douglas MacArthur
NE, Albuquerque 87110
Bus. 883-4963, Res. 881-8618
or 345-5893

Jack & Jean McAhon, 1880 Debby
Circle, Las Cruces 88001 (505) 523-1330

Bill Wright—1211 Camina Contenta
Farmington 87401. 325-3647

V. Dean Yount—1804 San Felipe
Circle, Santa Fe 87501
(505) 983-4959

New York

DANCERS ASSOCIATIONS:

Border Boosters S/D Assn.
Norman Wypruk, 76 Cedar Ave.
Pointe Claire Quebec, Canada

Capital Dist. S/R/D Assn.
Quintin Weaver, Swift Rd.
Voorheesville 12186

Central New York S/D Assn.
Joe Pintar, 9478 Chapman Rd.
New Hartford 13413

Finger Lakes Area Council of S/R/D
Clubs—George Dew, Box 59
Trumansburg 14886

Frontier Leaders & Dancers Assn.
Harry Slocum, 396 Englewood Ave.
Upper Buffalo 14223

Long Island S/D Fed.—John &
Kathy Vitollo, 326 Erlander Blvd.
No. Babylon 11703

Lower Hudson Catskill Area
Howard Bennett, Sherwood Hgts.
Wappingers Falls

N.Y. State S/R/D Fed.—Charles Pace
Clinton Rd., Whitesboro 13492

Rochester Area Fed. of S/D Clubs
Orlo Hoadley, 18 Kingsbury Dr.
Rochester 14626

S. Central Area Council—Ron Brach
Scotch Mountain Rd., Delhi 13753

Syracuse Area S/D Assn.
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Bridgeport 13030

Youth in Square Dancing
Kurt Ziglioli, 4035 Ralph St.
Seaford 11783

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Callers Co-op of Rochester—Gary
Bubel, 1105 Main St. Mumfords 14511

Capital Distr. Callers Assn.
Glen Young, 711 Loeber Rd.
Schoenectady 12303

Central N.Y. Callers Assn.
Irwin Dorfman, 14 Cedar Brook Cres.
Whitesboro 13492

Long Island Callers Assn.
Ted Brummel, 278 Well Ct.
Seaford, L.I. 11783

Penn-York Callers & Teachers Assn.
Charles Taylor, R.D. 2, Gravel Pond
Rd., Clarks Summit, Pa. 18411

Tier Assn. Callers & Teachers
Linn Brotzman, 1001 Smith St.
Elmira 14904

INFO VOLUNTEERS:

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Lake Placid 12946 (518) 523-3154

Leo & Lucille Bushey—31 Mickle
St., Plattsburgh 12901
(518) 561-2532

George & Pat Dawkins—Sawmill Rd.
Lake Katrine 12449 (914) 382-1270

Irwin J. Dorfman—14 Cedarbrook
Crescent, Whitesboro 13492
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Roland & Lois Down—1025
Cherokee Rd., Scotia 12302
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Bob & Nancy Ellis, R #1,
Box 128, Stanley 14561 (315)
596-5282. Finger Lakes Area

Pearl Fielugie—Dawes Ave.
Clinton 13323 (315) 853-2662

Chuck Fitzgerald—23 Franklin Ave.
Hillcrest, Binghamton 13901
(607) 722-8094

Bill & Mary Jenkins—Mockingbird
Hill in Minerva, Olmstedville 12857
(518) 998-2835
Adirondack Resort Area

Ed & Corrine Kinzer—2377 Cedar St.
Seaford 11783 (516) 785-6816

Ray LaVigne—107 Constant Ave.
Staten Island 10314
(212) 447-5986

Pete Nelson—37 Lawrence Rd.
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Arthur Rubenstein—50 Walter Ave.
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Ohio State Corp. of S/R/D Clubs
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R/D LEADERS ASSN:

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INFO VOLUNTEERS:

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93290 Tremblay les Gonesse, France
Paris (1) 860-35-10

Germany

DANCERS ASSOCIATIONS:

European Assn. of American
S/D Clubs—Bob & Kay Kurczewski
A Btry 3rd Bn, 71 Arty
APO N.Y. 09176

CALLERS ASSOCIATIONS:

European Callers/Teachers Assn.
Vern & Chris Vernazzaro, HHC, 79th
Engr. Bn., APO N.Y. 09360

INFO VOLUNTEERS:

Hanses—Dieter Keh, Altmannstrasse
18, D-8000 Munich 21
089-574688

CW 2—James Jenkins, U.S. Army Field
Station Berlin, Box 268
APO N.Y. 09742. Berlin 802-8432

Detlev Junker—Alzeystrasse 63,
6520 Worms/Rhine 06241-28122

Manfred Lemanski, Sachsenweg 26F,
D-2000. Hamburg 61, W. Germany (040)

Peter Schensick, 1000 Berlin 42
Friedrich—Wilhelm Str. 54B

G. Holger—Willm. Raiffeisenstr. 1,
D-6014 Seeheim 1, 06257/81777

Ilse Wersin—Meistersingerstr. 102
8000 Munich 81. 089-931728

Greece

INFO VOLUNTEERS:

Aegean Sea-Saws—Iraklion Air
Station, Crete, Greece, Kay Yonkers
Box 1156, APO N.Y. 09291

Athenia Strings & Laces
Lt. Col. Edward Scarborough, USAF
AFS/JUSMAGG, APO N.Y. 09253
895-1649

Iceland

INFO VOLUNTEERS:

Stan Primmer—c/o Box 44
U.S. Naval Station, Keflavik
FPO N.Y. 09571

Ireland

CALLERS ASSOCIATIONS:

Ireland Callers Assn.—Tom McDaid
11 Joseph Pl., Rossvale St. Est.
Londonderry, North Ireland

Italy

DANCERS ASSOCIATIONS:

Mediterranean Area Assn. of
American S/D Clubs—Cecil Rainey
40 CAMS, Open Mess
APO N.Y. 09293

DANCING OVERSEAS

Square dancing, as it is done throughout North America, has become increasingly popular in countries in the South Pacific, the Orient and in Europe. Where only a few years ago overseas' dancing was limited to U.S., Canadian and English servicemen stationed abroad, today the citizens of many countries enjoy square dancing and there are many outstanding local callers found in each locale. Visit a dance overseas. You'll find that callers and dancers are eager to offer you the same hospitality, fellowship and fun that you enjoy at your clubs and dances back at "home."

CALLERS ASSOCIATIONS:

Mediterranean Area Callers/
Teachers Assn.—Don Grout
COMSERVRON SIX, Box 35
FPO N.Y. 09521

INFO VOLUNTEERS:

Claus Budtz, FAO-AGPP, Via Delle
Terme di Caracalla, 00100 Rome
(06) 5797 Ext. 7-344, (06) 6060148

Roscoe & Nancy Coss, H. CAMS
Box 303, APO N.Y. 09293

Tom Fausett, NSA Det Gaeta, Box 237
FPO N.Y. 09522. Duty Phone 41759

Fulvie & Marie Franceschetto
Via le dei Romagnoli 275
00056 Lido di Ostia (Roma) 660 0772

Roger McClure, PSC Box 1932
APO N.Y. 09293 (Aviano)

Netherlands

CALLERS ASSOCIATIONS:

NSRDV Leaders College
Brandstraat 136
2572 CJ 's-Gravenhage

INFO VOLUNTEERS:

Jac & Yvonne Fransen—Brandstraat
136, 2572 CJ 's-Gravenhage
The Netherlands, 070-463886

Ans Hage—Zaalbospad 3, Velp,
Netherlands, 085-137217
Work 085-664671

Trudy Spaanenburg—Broms
J.H. Leopoldstraat 13, P, 2024 KA
Haarlem, The Netherlands
023-262919

Norway

INFO VOLUNTEERS:

Kjell Vardenaer, Fekjan 71, 1360
Nesbru, Norway (Oslo)

Richard Gerlach, Furveien 19B,
1340 Bekkestua (Oslo area)

Marina & Trygve Laland
Rishagen 20, 4310 Gandel
045-73-371 (Stavenger Squares)

Spain

INFO VOLUNTEERS:

Allan Jaeckel, Ext. 6305;
Rich Priest, Ext. 6029 (Madrid)

Rota Whirlaways—David Luckey
FLEWEACEN, Box 31
FPO N.Y. 09540

SSgt. Gary Murphy, Box 4369
APO N.Y. 09286

or 406-TFTW/Box 4369
Base Area de Americano, Zaragoza

Switzerland

INFO VOLUNTEERS:

Walter Cooley—Wangirain 9,
8704 Herrliberg. (01) 9151660

AFRICA & MIDEAST

Bangladesh

INFO VOLUNTEERS:

Dr. Spencer Godard—BDG/73/006
FAO/UNDP, Box 224
Ramma, Dacca

Egypt

INFO VOLUNTEERS:

John & Lucille Adams—American Embassy
Cairo (Phone: Embassy, Ext. 4906)

Charles Jackson, Peace Pyramid
Box 30, FPO N.Y. 09527
Phone: 34543

Israel

INFO VOLUNTEERS:

Ed Strasbourger—Kubbutz Gal—Ed.
D.N. Magiddo 19240 Israel, 04-993285

Libya

INFO VOLUNTEERS:

Phil & Royna Thomas—c/o ESSO
Standard Libya, Inc., Box 385
Tripoli, SPLAJ

Elson Wride—Engineering Dept.
Occidental of Libya, Inc., Box 2134
Tripoli, SPLAJ

Pakistan

INFO VOLUNTEERS:

Murray P. Cox—State Dept./Lahore
Washington, D.C. 20520 (Lahore)
82968

Saudi Arabia

INFO VOLUNTEERS:

J. Daniel Drum—Box 3187,
CE-KKMC, APO N.Y. 09615
(Near Al Batin)

Chris Hamff, Jr.—P.O. Box 167
Jeddah, Saudi Arabia 51386

Phil & Marty Hawk—c/o Northrup Corp.
Box 274, APO N.Y. 09617

Herb Nelson—c/o Arabian American
Oil Co., P.O. Box 2555, Dhahran
Saudi Arabia 46486

Turkey

DANCERS ASSOCIATIONS:

Turkish-American Assn.—Dogan
Ucucu, Bestekar Sakak No. 28/4
Kavaklidere, Ankara 255096

INFO VOLUNTEERS:

James & Cheryl Adams—Tuslog
Det. 48-6, Box 2378, APO N.Y. 09324

SGM E.L. Chestnut
USAE LSE CMR 7002
APO N.Y. 09224

ORIENT & PACIFIC

Australia

DANCERS ASSOCIATIONS:

New South Wales S/D Society
Merv Sharpe, Box 1430
G.P.O., Sydney

So. Australia S/D Society
Don Muldowney, 27 Mattner Ave.
Glenelg Nth. 5045

So. Australian S/D Callers Assn.
Heather Towner, 57 Hamblynn Rd.
Elizabeth Downs S.A. 5113

S/D Society of Queensland
Graham Brandon, 14 Aird St.
Queensland 4107

S/D Society of W. Aust.
Royston Halford (no address)

Tasmanian S/D Society
Mrs. Hazel Dawe, 34 Clare St.
Launceston

ASSOCIATION INFORMATION

Can you help? For the 1981 Directory we would like to include all Associations with a permanent address where information or inquiries could be directed. Please convey this idea to your Association and send us an address which might be used on a continuing basis. Thank you.

Victorian S/D Assn.—Ron Whyte, 265
Wickham Rd., Moorabbin
East Victoria 3189

CALLERS ASSOCIATIONS:

S/D Callers Assn. of N.S.W.
Tom McGrath, 4 Battin Ave.
West Ryde 2114

S/D Callers Assn. of Victoria
Ian Bell, 47 Newhaven Rd.
East Burwood 3151

Victorian S/D Callers Advisory
Mike Davey, 17 Tulip Grove
Chelt 3192, Victoria 3155

W. Australia Callers Assn.—Steven
Turner, 49 Gold St., Cloverdale

INFO VOLUNTEERS:

Ian Bell—47 Newhaven Rd.
E. Burwood, 3151 Victoria
232-4846

Colin Crompton—9 Third St.
Bicton, WA 6157. 394414

Alan Frost, 39 Alexandria St.
Prospect, S. Australia 5082

Jack Looby—7 Waikiki Ave.
Palm Beach, Queensland

Bill Matthews—10 Carolyn Ave.
Narraweena 2099, N.S.W. 982-2394

Les & Pat Schroder—93 Richardson
St., Albert Park, Victoria 3206
69-4921

Heather Towner—57 Hamblynn Rd.
Elizabeth Downs, S.A. 5113
254-6403

Jim White—20 Daymar Rd.
Castle Cove 2069 New South Wales

Ron Whyte—265 Wickham Rd.
Moorabbin, East Victoria 3189.
95-1496

Guam

INFO VOLUNTEERS:

Tradewind Squares—P.O. Box 4624
Yigo, Guam 96912

Mrs. Rosalie Lanahan, Tropicana
Rec. Center, Anderson AFB
336-2126

Japan

CALLERS ASSOCIATIONS:

Tokyo Callers Assn.—Massaru
Wada, Sanhitsu Fujigaoka
#307, 2-2-13 Fujigaoka, Midoriku
Yokohama-shi, Kanagawa 227
045-971-4606

INFO VOLUNTEERS:

Yoshie Ando—15-10 Honan 2 chome
Suginami-ku, Tokyo 168
03-311-6215

Matt Asanuma, 1-6-3-1110 Narihira
Sumida-ku, Tokyo 130. 03-622-8125
or 03-855-5651

SSgt Rodney G. Bradish—Box 3854
APO S.F., CA. 96328
(duty phone) 0425-52-2511, Ext. 54087
(home) 0425-53-4154

Tak Ozaki—11-10 Owada
7 chome, Hachioji, Tokyo 192
Japan 03-212-0901 or (0426) 45-5382

Sekiko Yamaguchi—4-65 Gakuendaiwa-
cho. Nara City Nara Pref. 639-11
(0742) 45-8036
(0742) 45-8036

Tokuku Yasuraoka—54-6 Daita
3-chome, Setagayu-ku, Tokyo 155
03-422-1708

Korea

INFO VOLUNTEERS:

Director, Moyer Recreation Center
APO S.F., CA. 96301
Yongsan 3661/3959

New Zealand

DANCERS ASSOCIATIONS:

Assn. of Auckland S/R/D Clubs
c/o Vic Beckett, 1278A Dominion Rd.
Mt. Roskill South, Auckland 4. 698-543

New Zealand S & R/D Assn.
Art Shepherd, 181 Shortland St.
Aranui, Christchurch 6

CALLERS ASSOCIATIONS:

Callers & Tutors Assn.
Nat. Sec./Treas. Vic Beckett
1287A Dominion Rd.
Mt. Roskill South, Auckland 4

INFO VOLUNTEERS:

Verne Anderson—36A Hogan's Rd.
Glenfield, Auckland 10. 444-5323

Victor Beckett—1287A Dominion Rd.
Mt. Roskill South, Auckland 4. 698-543

Dick Brake—100 Western Rd.
Ngo Ngotaha, Rotorua. 74346

Bill Buttolph—19 Teasdale Dr.
Christchurch 6. 588-261

Dawn & John Garmson
P.O. Box 244, Ngo Ngotaha
Rotorua. 74386

R. Hall—114 Mt. View Rd.
Wanganui. 37-301

Jack Hilton—42 Lydbrook Place
Otumoetai, Tauranga, 66552-82819

Art Shepherd—Box 15045
Aranui, Christchurch 885-675

John Stallard—361 Hillsborough Rd.
Auckland 4. 658-786

Okinawa

INFO VOLUNTEERS:

Rich Stedman—Box 1893
USAFS ACC DET, Torii Station
APO S.F. CA. 96331

The Philippines

CALLERS ASSOCIATIONS:

Philippine Callers Assn.
Jerry Reed, COMUSNAN PHIL (N-Z),
Box 30, FPO S.F., CA. 96651

INFO VOLUNTEERS:

Bill Frank—2301A Dan Ave.
Clark AFB PSC3, Box 16211
APO S.F., CA. 96432

Peter Lee—12 Anahaw St.
No. Forbes, Makati, Metro Manila 3117
Philippines. 88-82-49 or 88-36-79

Manila Hoedowners—USAID/AD/AD
APO S.F., CA. 96528

Jerry Reed, COMUSNAV PHIL (N-Z),
Box 30, FPO S.F., CA. 96651
SUBIL 882-2932

Taiwan

INFO VOLUNTEERS:

Ding How S/D Club—Mark Chang
7 Lane 1, Yung-HWA First Road
Tien-Mou, Taipei, Home: 8318483
Off. 7713024

SOUTH & CENTRAL AMERICA

Argentina

INFO VOLUNTEERS:

George & Rose Lewis—Salta 3750
1636 La Lucila, Buenos Aires

IS THIS SERVICE HELPFUL TO YOU?

The project is one of the most time-consuming services of SIOASDS and our hope is that it is meeting the needs of the mobile square dancing public. We appreciate feedback from you on how the Directory has proven itself useful and always enjoy hearing of ways where we can be of even greater help in the future.

Bermuda

INFO VOLUNTEERS:

Jimmy Bento—Sorrento Lower Apt.
Stacey Estate, Warwick 7-02, 8-0796

Brazil

INFO VOLUNTEERS:

Bob & Betty Barrowcliff—Av. Brig.
Faria Lima, 1664, 15° Andar, Caixa Postal
1524, Sao Paulo, SP, Brazil
CEP 01452 (Phone: 612863)

Canal Zone

INFO VOLUNTEERS:

Bill Bailey—Box 0
Balboa Hgts. 2-6351

Ira Wiggins—Box 18
Coco Solo. 43-6305

Ed Wilson—Box 705
Balboa. 52-5526

James N. Nevine, Jr.—P.O. Box 15
Gamboa

Costa Rica

INFO VOLUNTEERS:

Billy Oreamuno—Apartado 3631
San Jose 22-55-44 (work)
35-77-20 (home)

Pete Rader—Apartado 839
Alajuela

Grace Woodman—Apartado 1489
San Jose 25-73-44 (work)
25-20-40 (home)

Cuba

INFO VOLUNTEERS:

Gitmo Swingers, Arie Ash
P.O. Box 229, USNS, FBPO Norfolk,
Va. 23593

Dominican Republic

INFO VOLUNTEERS:

Norman Wilson—Apartado 1377
Santo Domingo. 566-5252

Mexico

INFO VOLUNTEERS:

Jim Guiffre—Apartado 179
Zapopan, Jalisco
Guadalajara 33-05-74

George & Pat Nasdahl—P.O. Box 48
Lake Chapala, AJIJIC, Jalisco

Bob Owens—A.P. 78, Chapala, Jal.
Mexico, Chapala 5-20-43

Hector Valencia—Calle Juarez #26
Alamos, Sonora 8-01-15

Puerto Rico

INFO VOLUNTEERS:

Ivan & Natalie Soto—G.P.O. Box 1577
San Juan 00936 (809) 787-3209

West Indies

INFO VOLUNTEERS:

Gilligan Cultural Group
c/o Garcia Gill, Maxwell Main Rd.
Christ Church, Barbados. Phone 87887

IMPORTANT UPDATING PROCEDURE

We are now planning for the 1981 Directory. In order to insure that Information Volunteers are current, we ask that anyone listed in this Directory who wishes to continue in the 1981 Directory send us a postcard verifying their listing between January 1st and May 15th, 1981. Without a reconfirmation the listing may be canceled. In addition, new listings will be accepted during the same time period for areas where Information Volunteers are needed. Thank you for helping us making the list valuable by being accurate.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

California

The Tule Twirlers invite you to the 6th Annual Harvest Festival on September 5th and 6th to be held at the Tulalake Middle School in Tulalake. Friday night will be a callers' jamboree, while Saturday will feature caller, Randy Dibble. Bob and Bert Staehnke will cue the rounds. A Sunday morning breakfast will be hosted by the Merrill Lions Club. Plenty of RV parking available and free gate in conjunction with the Festival to the Tulalake-Butte Valley Fair which is held at the same time.

Pennsylvania

The Castle Paws and Taws of New Castle will host the Allegany Valley Square Dance



Steve Casper receives a gold pan from Art Frith as a memento for calling Art and Teresa's Second Anniversary Dance in Anchorage, Alaska, on April 19th. Steve was best man at their wedding in Virginia in 1978.

Federation on September 27th at the Scottish Rites Cathedral. A braised steak dinner will be served at 6:00 pm for \$6.00 per person, or a special package is offered per couple: two dinners and the dance for \$15.00. The dance alone is \$5.00. Reservations must be in by September 15th and should be sent to Jim and Helen Riggans, 233 East Meyer Ave., New Castle 16105. Callers for the evening will be Gene Smith and Gary Bramagin, while Tom and Marion Brandt will handle the rounds.

New Hampshire

The 4th Annual Autumn Leaves Festival will be held at Peabody Base Lodge in Franconia, New Hampshire, on September 19th and 20th. Squares will be called by Charlie Lee and Ralph Peacock with rounds by Lloyd LaValley. For information contact Herb and Jackie Whipple, P.O. Box Littleton 03561 — (603) 444-2230.

Tennessee

Adrian Simmons was elected to the presidency of the Greater Memphis Square and Round Dance Association in May. He will lead the Association until May, 1981, including the very important function of the Association's co-hosting the 29th National Square Dance Convention, held in Memphis last June. This marks the beginning of the 27th year of GMS&RDA. — *Bill Crawford*

Maryland

For the first time, Ocean City will host a Western Square Dance in its beautiful Convention Hall. Chuck Stinchcomb and Kenny Farris will be calling, August 8th and 9th. In addition, clogging, blue grass and big band era music will entertain the dancers. For information write Dennis Abe, Box 283, College Park 20740.

Montana

Frank and Phyl Lehnert will be conducting a round dance seminar for square dance callers who teach rounds as well as for round dance instructors on October 18th and 19th in Billings. The program will include daytime classes and an evening workshop. For information write Jud Masters, 707 Lambrecht, Billings 59101.

Alabama

The 4th Alabama Square and Round Dance Association Festival will be held in Montgomery at the Civic Center, September 5th and
(Please turn to page 82)



WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

August, 1980

EVER BEEN TO Muscle Shoals? That's in Alabama, son, and that's where we're heading in our next mythical square dance journey. We're going to be visiting a dance called by our feature caller Mac Letson. We have here a sample of the types of dances you can expect to hear when you arrive. These are not necessarily dances that Mac has put together although they do represent the type of dance he enjoys calling and his dancers enjoy dancing to. So, here we go — enjoy yourselves.

Four ladies chain
Head ladies chain back
Head men face the corner, box the gnat
Four girls square thru, swing thru
Spin the top
Just the girls, spin the top
All pass thru
Allemande left

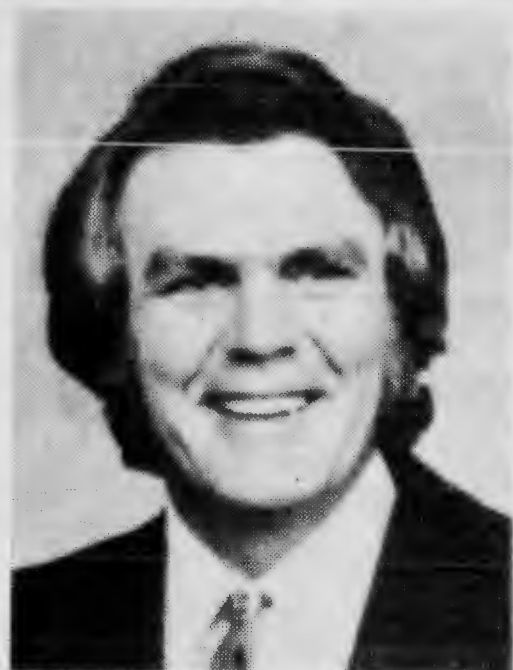
One and three square thru, swing thru
Scoot back, fan the top
Recycle, swing thru
Boys run, fan the top
Wheel and deal, veer to the left
Fan the top, half tag
Trade and roll, pass the ocean
Recycle, pass thru, trade by
Swing thru, scoot back, fan the top
Recycle, swing thru
Boys run, fan the top
Wheel and deal, veer to the left
Fan the top, half tag
Trade and roll, pass the ocean
Recycle, pass to the center
Curlique
Allemande left

Two and four flutter wheel
Head men face the corner, box the gnat
Just the men, square thru and swing thru
Spin the top
Just the men spin the top
All pass thru
Allemande left

One and three square thru, swing thru
Girls circulate, boys trade, boys run
Bend the line, pass thru
Wheel and deal, double pass thru
Track II, swing thru, boys run, bend the line
Curlique, coordinate, wheel and deal
Step to a wave, recycle, square thru
Bend the line, right and left thru
Slide thru
Spin chain thru
Girls circulate twice, boys run
Bend the line, pass thru
Wheel and deal, double pass thru
Track II, swing thru, boys run
Bend the line
Right and left thru, pass thru
Tag the line, face in
Star thru
Allemande left

The Feature Caller each month puts the spotlight on a caller and the dances he enjoys using.

One and three star thru, California twirl
Pass the ocean, fan the top, recycle
Right and left thru
Pass to the center
Double pass thru, track II
Swing thru, boys run, half tag
Trade and roll, pass thru
Trade by, pass the ocean, fan the top
Recycle, right and left thru
Pass to the center, double pass thru
Track II, swing thru, centers run
Half tag, trade and roll
Pass thru, trade by
Curlique, cast off three-quarters
Fan the top, recycle
Pass thru, partner trade
Star thru, right and left thru
Curlique, scoot back
All eight backtrack
Allemande left



Mac Letson

Mac has been calling for eighteen years and at the present time calls and teaches classes each year for two clubs in the Muscle Shoals area. All of his weekends are filled with calling at festivals and special events throughout the country including appearances in Tennessee, North Carolina, Nevada, Utah, Hawaii and the Panama Canal Zone. Along with his wife Lou, the Letsons are owner-producers of Lou-Mac Records turning out a number of successful releases including "Last Thing on My Mind," "Last Farewell" and "Blue Lady." Mac is a member and avid supporter of Callerlab.

Good way to end square dance
Number one couple face your corner
Box the gnat
New heads square thru, touch a quarter
Boys run, California twirl
 (all dancers are facing the caller, say thank you for a good dance)
Girls run, boys run
Allemande left

ELEVEN FOR YOU TO TRY

by Barry Aronovitch, Olympia, Washington

Head ladies chain
Pass the ocean, swing thru
Boys run, cross fire
Walk and dodge (1P2P)
Circle to line, curlique
Partner trade, triple scoot back
Coordinate, girls single hinge
Diamond circulate
Four boys in wave swing thru
Diamond circulate twice, flip the diamond
Box the gnat
Right and left grand

Heads fan the top
Recycle, pass thru
Swing thru, boys run
Ferris wheel, centers pass thru
Relay the deucey, swing thru
Boys run, ferris wheel
Centers pass thru, right and left thru
Relay the deucey, swing thru
Boys run, ferris wheel
Centers sweep one-quarter more
Same two pass the ocean, same ladies trade
Ping pong circulate, centers pass thru
Allemande left

Heads flutter wheel, fan the top
Recycle, pass thru
Circle to a line (1P2P), up and back
Pass thru, chase right
Boys run, pass thru
Wheel and deal, double pass thru
Track II, scoot back
Boys trade, boys run
Bend the line (1P2P), load the boat
Star thru (1P2P), pass thru
Partner trade and roll
Right and left grand

Side ladies chain, heads fan the top
Recycle, pass thru
Swing thru, boys run
Ferris wheel, centers pass thru
Spin chain thru, boys run
Couples circulate, wheel and deal
Right and left thru, relay the deucey
Swing thru, double trade the wave
Allemande left

Allemande left, allemande thar
Shoot the star, forward two
Right and left to another thar
Remake the thar, remake the thar
Shoot the star, box the gnat
Pull by and allemande left
Come back and all eight spin the top
Same girl box the gnat
Right and left grand

Heads curlique, same boy run
Curlique with outside two
Follow your neighbor and spread
Right into a curlique
Follow your neighbor, do not spread
Trade the wave, girls trade again
Recycle, allemande left

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances
Ken Kern	Ammunition

Heads roll half sashay, curley cross
 Circle to a line
 Right and left thru
 Turn one-quarter more to a two faced line
 Couples circulate, bend the line
 Pass thru, tag the line
 Face in, up to the middle and back
 Pass thru, tag the line
 Face in, right and left thru
 Turn a quarter more to a two faced line
 Couples circulate, bend the line
 Pass the ocean, spin chain the gears
 Swing thru, boys run, ferris wheel
 Centers pass thru, do sa do to ocean wave
 Recycle, right and left thru
 Pass to the center, centers swap around
 Allemande left

Allemande left your corner
 All eight spin the top
 All eight swing thru
 All eight swing thru
 All eight spin the top
 Turn thru and allemande left

Heads curlique, walk and dodge
 Circle to a line (1P2P)
 Do sa do to ocean wave, swing thru
 Boys run, triple trade
 Couple hinge, couples circulate
 Make me a column, triple scoot back
 Everybody face in, star thru
 Pass to the center
 Centers right and left thru
 Same four start a dixie grand
 Allemande left

Heads flutter wheel, same two pass thru
 Partner trade and roll
 Touch one-quarter, those boys run
 Star thru, pass thru
 Circle to a line (1P2P) curlique
 All partner trade, triple scoot back
 Coordinate, bend the line
 Half square thru, trade by
 Square thru three-quarters, trade by
 Star thru, pass the ocean
 Girls circulate, recycle
 Sweep one-quarter (1P2P), right and left thru
 Load the boat, box the gnat
 Right and left grand

Heads right and left thru, dixie derby
 Wheel and deal, pass thru
 Circle to a line (1P2P)
 Square thru three-quarters, courtesy turn
 Dixie derby, wheel and deal
 Right and left thru, pass to the center
 Centers swap around
 Allemande left

SINGING CALLS

I'LL SEE YOU IN MY DREAMS

By Skip Stanley, Garden Grove, California

Record: Happy Tracks #102, Flip Instrumental
with Skip Stanley

OPENER, MIDDLE BREAK, ENDING

Circle left I'll see you in my dreams
 Hold you in my dreams
 Walk around your corner
 See saw your pet men star right
 Roll it once around the set
 Left allemande your corner lady
 Swing with your own you promenade
 Around that ring you roam
 Love will light my way tonight
 I'll see you in my dreams

FIGURE:

Heads square thru four hands and go
 Around that corner a do sa do
 Swing thru boys run right
 Half tag scoot back
 Single hinge tonight girls trade
 Recycle there and swing do an
 Allemande left and promenade that ring
 Love will light my way tonight
 I'll see you in my dreams

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CHAIN GANG OF LOVE

By Darryl McMillan, Lynn Haven, Florida

Record: Ranch House #210, Flip Instrumental
with Darryl McMillan

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade once inside the ring
 Get back home swing with your man
 Join hands circle left around the ring
 Left allemande and weave the ring
 I said I'm working I'm working
 Working on a chain gang of love
 Do a do sa do and promenade
 Yes I'm working I'm working
 Working on a chain gang of love
 Come lock me in your loving arms tonight

FIGURE:

Head couples promenade halfway around
 Into the middle right and left thru
 Flutter wheel in the middle and go
 Sweep one quarter more pass thru and
 Right and left thru come on and
 Swing thru you go boys run right then
 Half tag corner swing and promenade
 Yes I'm working I'm working
 Working on a chain gang of love
 Come and lock me in your loving arms tonight

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

MILORD — Hi-Hat 984

Choreographers: Charles and Dorothy DeMaine

Comment: Fun dance to good light-sounding music.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Bk, —, Side, —; Side, —, Thru to OPEN face LOD, —;

PART A

1-4 Fwd, —, Lock, —; Fwd, Lock, Fwd, —; Fwd, —, Lock, —; Fwd, Lock, Fwd, —;
5-8 Fwd, —, Fwd, —; Cut, Bk, Cut, —; Fwd, —, Fwd, —; Cut, Bk, Cut, —;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A except to end CLOSED M face WALL;

PART B

1-4 Fwd, —, Side, Bk; Bk/Side M face RLOD, —, Bk & Check, —; Fwd, —, XIB, —; Side, —, Fwd, —;
5-8 Bk, Bk Turn face LOD in SEMI-CLOSED, Fwd, —; Fwd, Close, Fwd end M face WALL in CLOSED, —; Vine 2, 3, 4 face LOD in SEMI-CLOSED; Fwd, —, 2 to OPEN, —;

BREAK

1-2 Rock Fwd, —, Bk, —; Rock Bk, —, Recov, —;

SEQUENCE: A — B — Break — A — B — Break — A — B — Ending.

Ending:

1-2 Rock Fwd, —, Bk, —; Rock Bk, —, Fwd/Point.

ONCE IN AWHILE — Hi-Hat 984

Choreographers: Jerry and Barbara Pierce

Comment: A pleasant routine to excellent big band sounding music.

INTRODUCTION

1-2 CLOSED M face WALL Wait 4 strong notes then step side and touch.

PART A

1-4 Side, Close, Fwd, —; Side, Close, Bk, —; Vine, 2, 3, 4; Pivot, 2 face LOD, Fwd, 2;
5-8 Side, Close, XIF SIDECAR, —; Side, Close, XIF BANJO, —; CLOSED Turn Two-Step; Turn Two-Step;

PART B

1-4 Fwd 1/4 R Turn, —, Recov 1/4 R Turn to LEFT-OPEN facing RLOD, —; Fwd Two-Step; Fwd 1/4 L Turn, —, Recov 1/4 L Turn to OPEN facing LOD, —; Fwd Two-Step to SEMI-CLOSED;

5-8 Changes Sides Two-Step; Fwd Two-Step; Change Sides Two-Step; Fwd Two-Step end CLOSED M face WALL;

SEQUENCE: A — A — B — A — B — A plus Ending.

Ending:

1-2 (Twirl) Vine, 2, 3, 4 BUTTERFLY; Side, Close, Apart, Point.

ONLY YOU — Happy Tracks 501

Choreographers: Hi and Cookie Gibson

Comment: A busy routine to nice music. One band has cues.

INTRODUCTION

1-4 BUTTERFLY M face WALL Wait; Wait; Side, Touch, Side, Touch; Apart, Point, Together to SEMI-CLOSED face LOD, Touch;

PART A

1-4 Fwd, Manuv CLOSED, Pivot, 2 M face LOD; Fwd, 1/4 R Turn, Side/Close, 1/4 R Turn M face RLOD; Bk, 1/4 R Turn, Side/Close, 1/4 R Turn M face LOD; Hover, 2, 3, Thru to SEMI-CLOSED M face COH;
5-8 Side, Close, XIF, Two-Step; Side, Close, Thru, Two-Step; SEMI-CLOSED Fwd Two-Step,, Fwd Two-Step,, Open Vine, 2, 3,4;
9-12 Change Sides, 2, Fwd Two-Step in LEFT-OPEN,, Roll LOD, 2, 3, 4; Change Sides, 2, Fwd Two-Step to OPEN,, Roll LOD, 2, 3, 4;
13-16 Circle Away, 2, face RLOD, Fwd Two-Step,, Walk, 2, Fwd Two-Step,, Circle Together, 2 face LOD, Fwd Two-Step,, Walk, 2, Fwd Two-Step end BUTTERFLY M face WALL,;

PART B

1-4 Side, Close, Side, XIB; Side, XIF, Side, Close; (Twirl) Walk, 2, 3, Face WALL; Side, Close, Fwd Two-Step,;
5-8 Side, Close, Thru/Two-Step,, Fwd, —, Fwd Two-Step end M face WALL, Vine, 2, 3, 4 to OPEN; Fwd, Close, Bk, Close;
9-12 Step, Brush, Step, Brush; Vine Apart, 2, 3, Brush; Step, Brush, Step, Brush; Vine Together, 2, 3 M Face WALL in BUTTERFLY, —;

(Please turn to page 51)

This folder could help you recruit a couple to the next beginners' class. An up-dated version of the SIOASDS "Viewer-Doer" promotional brochure — this item has proven sales impact. For more information see page 51.

Are You a Viewer or are You a Doer?



SQUARE DANCING is

SUPERTERRIFICATED!*

Soooo . . . Participate . . . don't just be a Spectator

TEST FOR POTENTIAL SQUARE DANCERS

Before you go any further, here's a special "aptitude test" to check your square-dance-ability. Check "yes" or "no" to these questions. Three "yes" votes and the answer should be apparent — you **will** make a **good** square dancer!

Do you tap your toe or finger or sway just a bit when you hear good rhythmic music?

Yes ☐ NO ☐

Do you enjoy being with other nice friendly people?

Yes ☐ NO ☐

Would you like a hobby that both husband and wife can enjoy TOGETHER?

Yes ☐ NO ☐

If you score heavily in the Yes column then you'll LOVE square dancing.

SO TURN THE PAGE

***FUN!**

AMERICAN SQUARE DANCING...

...TODAY

ONE OF THE MARVELOUS THINGS about square dancing is that although it is a traditional American activity, it is as modern as today and as fresh and as challenging as tomorrow. It is also a great **relaxer** to help combat the pressures and tensions of our present time.

Today's square dance bears little resemblance to the old-time dance — and for very good reasons. While the square dance of a century ago was allocated to the barns or small and sometimes uncomfortable meeting places, today's square dancing takes place in some of our cities' most beautiful structures, in church auditoriums, in parks and recreation buildings and in air-conditioned private halls. Like the rest of the country itself, square dancing has **grown out of the barn**.

A square of dancers is made up of four couples. This is the same today as it was years ago. However, it used to be that the caller — the man who calls out the "signals" for the dancers to follow — with all his antique nasal twang could only be heard by a relatively few people. Today, thanks to electronic ingenuity and the modern public address system, one caller can be heard clearly and distinctly by hundreds of dancers at the same time. No longer are his calls difficult for the dancer to understand.

Where once the squeaky fiddle and tunes like "Turkey In The Straw" signified the typical barn dance, today more than 35 specialized recording companies turn out **perfect** accompaniment for the modern square dancer. The popular tunes of yesterday are, for the most part, replaced by the popular tunes of today and you'll find yourself moving comfortably and effortlessly to the beat of the best of the contemporary tunes as well as ever-popular classics.

Square dancers today are justifiably proud of their ancestors. The 9,000 or more square dance callers active at the present time look back with pride at their early counterparts who "prompted" or "cued" each new square dance call. To a degree the modern square dance miss has

patterned her costume to have just a hint of the nostalgic quality of the gowns worn by her great grandmother as she danced years ago. The gentleman square dancer today who may be tired of his drab, conventional office wear, has an opportunity to dress in clothing that takes on a bit of the "Western" appearance and is not only comfortable, but attractive as well.

To its everlasting credit, square dancing is a **couple** activity and is the "perfect" recreation for married couples. Singles should have a partner in order to participate, although there are many groups designed for "singles only". In some areas square dancing involves the entire family and it is not unusual to see four generations represented in a single square. One thing that contributes to the wholesome character of square dancing is that one of its few taboos is alcoholic beverages. Those who enjoy a drink manage without it on the evening of a square dance.

American Square Dancing as we know it today owes its rebirth to Dr. Lloyd Shaw of Colorado who in the years just before and after World War II helped pave the way for an American activity that all could enjoy. Today the square dance **club** is the hub of the square dance activity. As the new dancer learns to dance, he also learns the significance of the club idea.

As he progresses with his dancing he will find that the "frosting on the cake" comes in many ways. There are local jamborees and festivals at which hundreds of dancers from his area participate. Perhaps he will take part in one of the annual National Square Dance Conventions that attract many thousands of dancers from all parts of the square dancing world. He may take a trip with square dancers to other lands, or he may enjoy a weekend or a week-long vacation institute in beautiful surroundings with square dance callers and teachers and participants from everywhere as his dancing companions. He will find that square dancing is a "Learn here — dance everywhere" proposition. Dancing styles and calls are much the same the world over.

ANSWERS TO QUESTIONS PEOPLE OFTEN ASK...



Question: Who square dances?

Answer: You'd be surprised. Your next door neighbor, your doctor, the grocer down the street, housewives, professional people, retired men and women, students. Square dancing is enjoyed in cities large and small in every state of the United States, in all provinces of Canada, and in more than 45 countries overseas. It's truly The Great American Pastime, but it's enjoyed by friendly people **everywhere**.

Question: Am I too old to square dance?

Answer: What is it they say — you're only as old as you feel? Actually, there are active square dancers in their 70's and 80's. There are also some who are very young and dance in schools. Two prime age brackets are particularly notable in square dancing. One is the group of "young marrieds", folks just starting out together in life and looking for friendly activities they can enjoy TOGETHER, while at the same time developing a wonderful, lasting circle of friends. The other big group is the "retireds", amazing as that may seem. You should see the fun these people get from their dancing. No, to answer your question, you're just the right age **now** for square dancing, whatever that age may be.

Question: My husband has never done ballroom dancing and says he'll feel awkward and conspicuous if he square dances.

Answer: Nonsense! Although you may have to do the "encouraging" the first time or two, watch out. Experience has proven that the man in the family is the one who really gets bitten by the square dance bug. Perhaps this is because men don't look upon square dancing as a dance, but rather as a

sport. Actually, that's what Sports Illustrated calls it — a SPORT, not a dance.

Question: How much time is involved in square dancing?

Answer: That's pretty much up to you. You may decide that you want to squeeze square dancing into an already busy schedule. Or, you may want to be like some of your friends who belong to several square dance clubs. You should, if possible, at least in the beginning, count on a minimum of once a week while you are learning to square dance.

Question: How does one learn?

Answer: It used to be that you would learn all that there was to know about square dancing in the first 15 minutes and then just dance the rest of the evening along with everybody else. That was before square dancing became the fascinating, challenging pastime that it is today. Now a new dancer joins a "learners club" and, under the direction of his caller/teacher, meets once a week having fun as he learns. In the first ten weeks he is taught the 50 basic movements that he'll use from that point on. It's certainly possible to learn more, for there is a world of fun in prospect. But the initial ten weeks will prove to you that you **can** become quite adept.

Question: How much does it cost to square dance?

Answer: Attending a square dance is, at most, less expensive by far than a night out at the movies; far less, indeed for **one couple** to enjoy than for **one person** to pay for one round of golf. Altho' the costs vary, an evening of dancing lasting from two to three hours, sometimes even including cof-

fee and refreshments, will cost around \$1.50 per person (more or less). Add to this the great value that here is a sport enjoyed by husband and wife TOGETHER.

Question: What equipment do we have to buy?

Answer: Nothing. That is if the lady has a

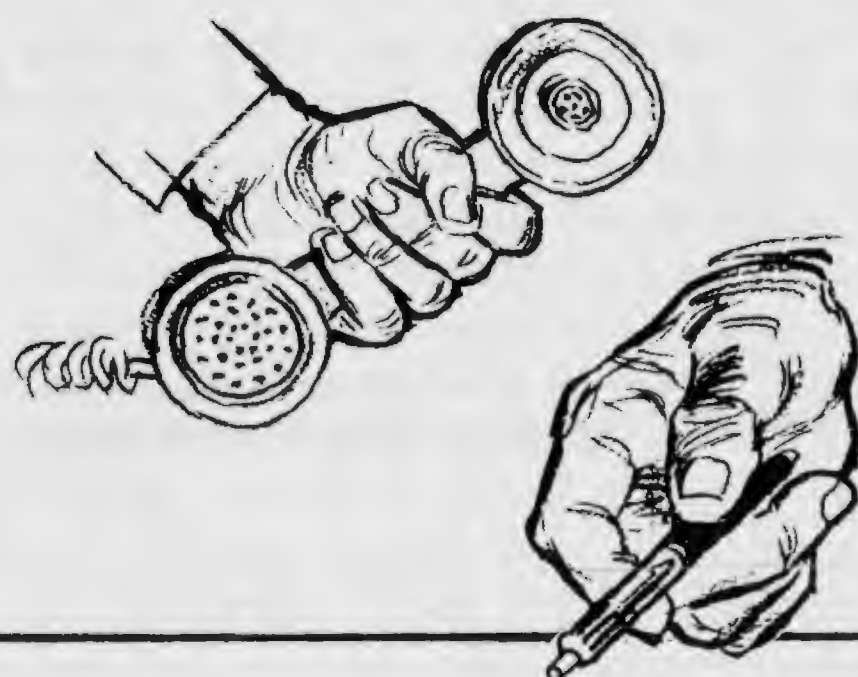
comfortably fitting, full-skirted dress and low-heeled, leather-soled shoes and the man has a pair of slacks and a long sleeved sport shirt. That's how you begin. Of course, as you learn to dance it's fun to dress up a bit more. Unlike golf, however, where there is the expense of clubs, etc. or in bowling with special shoes, bowling ball, etc., there is nothing like that involved in square dancing.

TODAY'S SQUARE DANCING IN A CAPSULE

- You dance in squares of eight dancers (4 men and 4 ladies).
- The space required for one square to dance comfortably is in the neighborhood of 144 square feet.
- You also dance in circles and in lines but it's still part of Square Dancing.
- As a rule you dance a **tip** lasting around 15 minutes and then rest a bit.
- While learning to square dance you become familiar with the Basic Language. From that time on, you simply follow the calls or directions of the person up at the front of the hall. He's the **caller** and you'll find that he's a very important contribution to your square dancing pleasure.
- So you see, there's really nothing too complicated about all of this. **Now is a good time to consider square dancing as a fun-hobby for you.**

HOW TO GET STARTED

Classes start at different times during the year and if you'd be interested in being notified when the next series is ready to begin just call or write the square dance "contact" listed below. Don't wait — you'll be surprised how much enjoyment is in store for you!



YOUR SQUARE DANCE "CONTACT":

(ONLY YOU, continued)

13-16 **Side, —, XIB/Side, Thru to OPEN; Strut, 2, 3, M face WALL in BUTTERFLY; Side, —, XIB/Side, Thru to OPEN; Strut, 2, 3, 4 to SEMI-CLOSED;**

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

1-4 **OPEN facing LOD Step, Brush, Step, Brush; Strut, 2, 3, 4; Step, Brush, Face Partner, Touch; Apart, —, Point, —.**

SAUCY TWO-STEP — Happy Tracks 501

Choreographers: Jess and May Sasseen

Comment: Lively routine with peppy music. One band has cues.

INTRODUCTION

1-4 **Stand Apart M face WALL Wait; Wait; Strut Together, —, 2, —; 3, —, 4 to CLOSED, —;**

PART A

1-4 **Side, Close, Fwd, —; REVERSE SEMI-CLOSED Walk, —, 2 CLOSED M face WALL, —; Side, Close, Bk end SEMI-CLOSED facing LOD, —;**

5-8 **Fwd Two-Step; Fwd Two-Step; Basketball Pivot, —, 2, —; 3, —, 4 to OPEN face LOD, —;**

9-12 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —; Chasse LOD, 2, 3, 4 end OPEN;**

13-16 **Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —; Side, —, XIB, —; Side, —, XIF, —; Side, Draw, Close, —;**

PART B

1-4 **Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF to OPEN, —;**

5-8 **Rock Apart, —, Recov, —; (Change Sides) XIF, Side, XIF, —; Rock Apart, —, Recov, —; (Change sides) XIF, Side, XIF, —;**

9-11 **Walk, —, 2, —; Run, 2, 3, Hop; Run 2, 3, 1/4 R Turn M face WALL in CLOSED;**

SEQUENCE: A — A — B — A — B — A (1-15) plus Tag.

Tag:

1 **Side, Draw REV SEMI-CLOSED, Point, —.**

Hand write or rubber stamp your name and phone number here and then give to some non-dancer. These flyers are available in quantity for as little as 3¢ (see order form, page 93). Put these flyers to work.

GOODY GOODY — Chaparral 1101

Choreographers: Wayne and Norma Wylie

Comment: This is a nice two-step routine in the intermediate level due to the two measures of fishtail. The tune is the old favorite "Goody Goody." One side of the record has cues.

INTRODUCTION

1-4 **OPEN FACING Wait, Wait, Apart, —, Point, —; Together, —, Touch in BANJO M facing LOD, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step to SIDECAR; Bwd Two-Step; Bwd Two-Step;**
5-8 **Bk, Close, Fwd, —; Fwd, Close, Bk M face WALL in CLOSED, —; Side, Close, Side, Close; Side, —, Thru BUTTERFLY, —;**

PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step end LEFT-OPEN facing RLOD; Rock Bk, —, Recov, —; Fwd Two-Step;**
5-8 **Rock Fwd, —, Recov to face LOD in SEMI-CLOSED, —; Fwd Two-Step end CLOSED; Turn Two-Step; Turn Two-Step;**

PART C

1-4 **Progress Side, Close, XIF to SIDECAR, —; Walk, —, 2, —; Progress Side, Close, XIF to BANJO, —; Walk, —, 2, —;**

5-8 **Fishtail; Walk, —, 2, —; Fishtail; Walk, —, 2 end CLOSED M face WALL, —;**

9-12 **Side, Close, Side, Close; Side, —, Thru, —; Turn Two-Step; Turn Two-Step end in BANJO facing LOD;**

SEQUENCE: A — B — A — C — A — B — A — C plus Ending.

Ending:

1-4 **BANJO Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Apart, —, Point, —.**

MONDAY MORNING BLUES — TNT 156

Choreographers: Steve and Chris Brissette

Comment: Easy two-step with good big band sound music. Cues on one side of record.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Rock Side, Recov, XIF, —; Rock Side, Recov, XIF, —;**

PART A

1-4 **Side, Touch, Side, Touch; Rock Apart, Recov, Turn In face LOD in OPEN, Fwd; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

5-8 **Vine Apart, 2, 3, Kick; Roll Together, 2, 3 face WALL in BUTTERFLY, Touch; Side, Touch, Side, Touch; Rock Apart, Recov, Side, Close;**

9-12 **Vine LOD, 2, 3, Touch; (Wrap) Vine, 2, 3, Touch; (Unwrap) Side, Close, Side, Touch face LOD; Fwd, 2, Face WALL in BUTTERFLY, Touch;**

PART B

1-4 **Balance L, 2/3, Balance R, 2/3; Rock Apart, Recov, Rock Apart, Recov; Balance L, 2/3, Balance R, 2/3; Rock Apart, Recov to BANJO, Wheel, 2 end M face COH in BUTTERFLY;**

5-8 M face COH repeat meas 1-4 Part B except to end SEMI-CLOSED facing LOD:

PART C

1-4 **Fwd, 2/3, Bk, 2/3; Rock Bk, Recov, Swivel, 2; Fwd, 2/3, Bk, 2/3; Rock Bk, Recov, Fwd, Pickup to CLOSED M facing LOD;**

5-8 **Slow Side Two-Step; Slow Side Two-Step end M face WALL; Side, XIB, Side, XIF; Pivot, —, 2, —;**

9-12 **Bk Away, 2, 3, Touch; Together, 2, 3, Touch BUTTERFLY; Vine, 2, 3, 4; 5, 6, 7, 8;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 **Rock Side, Recov, XIF, —; Rock Side, Recov, XIF, —; Vine LOD, 2, 3, Touch; (Wrap) Vine, 2, 3, Point.**

DIXIE MELODY — Cem 37036

Choreographers: Alvin & Mildred Boutillier

Comment: Busy routine with jazzy big sound music.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Roll LOD, 2, 3, Touch: Rev Roll, 2, 3, Touch;**

PART A

1-4 **Vine, 2, 3, 4; 5, 6, 7, 8; Side, Close, Side, Close; Fwd, Close, Bk, Close;**

5-8 **Side, Close, XIF/Check, Tap; Bk, Side, Thru to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end BANJO M face LOD;**

9-12 **(Fishtail circling L) Fwd, —, Check/Fwd, —; XIB, Side, Fwd, Lock M face RLOD; Fwd, —, Check/Fwd, —; XIB, Side, Fwd, Lock M face LOD;**

13-16 **Run, 2, 3, —; (Side, Close, XIF to OPEN, —) Run, 2, 3, —; Point Side, Draw, Point Side, Draw; Step, Hop, Step, Hop end BUTTERFLY M face WALL;**

PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Buzz In, 2, 3, 4; Fwd, Close, Bk, Close end BUTTERFLY M face WALL;**

5-8 Repeat action meas 1-4 Part B except to end in OPEN facing LOD:

9-12 **Vine Diagonally Apart, 2, 3, Touch; Vine Together, 2, 3, Touch; Vine Apart, 2, 3, Touch; Together, 2, 3, Touch;**

13-16 **Fwd, 2, 3, Kick; (Reverse Roll) Bk, 2, 3, Touch; Point Side, Draw, Point Side, Draw; Apart, Together, Face, Touch to BUTTERFLY;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-2 **Roll, 2, 3, Touch; Reverse Roll, 2, 3, Touch; Sit.**

SUNNY MOOD — Cem 37036

Choreographers: Bob and Barbara Wilder

Comment: Active two-step and nice music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M facing LOD, —, Touch, —;**

PART A

1-4 **Walk, —, 2, —; Fwd, —, 1/4 L Turn M face COH, —; Twisty Vine, —; 2, —; Side, Close, Fwd to SIDECAR, —;**

5-8 **Recov, —, Bk, —; Side, Close, Fwd to BANJO, —; Manuv, —, Side, Close M facing RLOD in CLOSED; Pivot, —, 2 M face LOD, —;**

9-12 **Fwd, —, Side, Close; Bwd, —, Side, Close; Fwd, —, Run, 2; Fwd, —, Run, 2 end M face WALL;**

13-16 **Twisty Vine, —, 2, —; Side, Close, Fwd, —; Thru, —, Face, Close SEMI-CLOSED; Walk, —, Pickup to CLOSED, —;**

PART B

1-4 **Rock Apart, Recov, Wrap, —; Rock Bk, Recov, Fwd, —; Fwd Two-Step; Fwd Two-Step;**

5-8 **Rock Fwd, Recov, Fwd, —; Run, 2, 3; SEMI-CLOSED, —; (W Roll) Rk Fwd, Recov, Fwd, —; Pickup to SIDECAR M facing LOD, —, 2, 3;**

9-12 **Turn, —, Side, Close BANJO M face RLOD; Bk, —, Bk, 2; Impetus to SEMI-CLOSED face LOD; Pickup to CLOSED, —, Side, Close;**

13-16 **Fwd 1/4 L Turn, —, Side, Close; Bwd 1/4 L Turn, —, Side, Close; Fwd 1/4 L Turn, —, Side, Close; Bwd 1/4 L Turn, —, Side, Close;**

SEQUENCE: A — A — B — B — A — A (1-13) plus Ending.

Ending:

1-5 **CLOSED M face WALL Side, Close, Side, Touch; Side, Close, Side, Touch; Apart, 2, 3, Touch; Together, 2, 3, Touch; Fwd SEMI-CLOSED, —, Twist/ Point;**

SINGING CALL

CUDDLE UP A LITTLE CLOSER

By Daryl Clendenin, Portland, Oregon

Record: Chinook #036, Flip Instrumental with

Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING

Circle left cuddle up a little closer
Lovey mine men star right and
Turn it one time around
Left allemande and weave the line
Like to see your cheeks so rosy
Swing and promenade your posy
'Cause I love from head to toesy lovey mine

FIGURE:

Heads square thru four hands around
Meet the sides make a right hand star
Heads star left turn it one time around
Same two do the right and left thru
Swing thru and then swing thru again
Boys run right promenade around that land
'Cause I love from head to toesy lovey mine

ALTERNATE FIGURE:

Heads square thru four hands do sa do corner
Swing thru then recycle friend
(boys follow girls)

Face that two do a curlique boys run
Star thru pass thru left allemande
Come back swing promenade around the land
'Cause I love from head to toesy lovey mine

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SIX by Smokey Snook

(Reprinted from **Follow the Sun**)

Heads square thru
Split two to a line, curlique
Triple scoot, single hinge
Triple trade
Turn and left thru and one-quarter more
Girls single hinge
Diamond circulate, flip the diamond
Scoot back
Grand right and left

Heads turn thru and cloverleaf
Sides swing thru, extend to ocean wave
Boys trade, eight circulate
Right and left grand

Heads curlique, walk and dodge
Curlique, split circulate
Boys run, right and left thru
Flutter wheel, pass thru
Wheel and spread, pass thru
Half tag, scoot back
Eight circulate
Right and left grand

Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, leads turn back
Pass thru, trade by, touch one-quarter
Split circulate
Right and left grand

Heads square thru
Split two to a line
Centers curley cross
Ends star thru, centers in
Cast of three-quarters, pass the ocean
Swing thru
Right and left thru

Heads square thru
Split two to a line
Pass thru, tag the line
Face in, curlique
Coordinate, girls circulate
Boys run right, slip the clutch
Right and left grand

SINGING CALL

AFTER SWEET MEMORIES

By Ron Libby, W. Falmouth, Maine

Record: D & R #151, Flip Instrumental with

Ron Libby

OPENER, ENDING

Sides face grand square
After sweet memories
Won't you play born to lose again
I'm here most every night until the music ends
Four ladies chain turn and chain her back
Now roll promenade and go
After sweet memories
Won't you play born to lose again

MIDDLE BREAK

Four ladies chain across that old ring
Rollaway circle left rollaway circle left
Left allemande and weave
I know you know my story
Do sa do promenade
After sweet memories
Play born to lose again

FIGURE:

Heads square thru four hands
Find that corner girl do sa do swing thru
Boys run right do a ferris wheel
Do the right and left thru
Rollaway now turn thru and go
Swing that corner girl all promenade
After sweet memories
Play born to lose again

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Circle left

Allemande like an allemande thar
 Right and left and form that star
 Shoot that star go full around
 Men star right across, turn opposite left
 Star right back across, turn opposite left
 Go forward two right and left, turn back one
 Turn her by the right full around
 Girls star left across, turn opposite right
 Go forward two left and right, turn back one
 Turn by the left full around
 Men star right across, turn opposite left
 Go forward two right and left, turn back one
 Turn by the right full around
 Girls star left across, turn opposite right
 Go forward two left and right, turn back one
 Allemande left

Side ladies chain

Four ladies chain
 Side men and the corner girl forward and back
 Box the gnat, right and left thru
 Half square thru
 Circle four ladies break to lines
 Pass thru, bend the line
 Circle eight, men square thru four hands
 Star thru, California twirl, promenade
 Heads wheel around, right and left thru
 Pass thru move on to the next
 Right and left thru
 Half sashay, half square thru
 Right and left grand

Head two ladies chain to the right

All four ladies chain across
 Four and three right and left thru
 Couple number one split the opposite couple
 Go around one and line up four
 Original number three split number two
 Around one and line up four
 Bend both lines, box the gnat
 Right and left thru
 Finish it off with a half sashay
 Box the gnat, cross trail thru
 Left allemande

Head two ladies chain to the right

New head ladies chain across
 Heads promenade go half way 'round
 Sides roll away half sashay
 Heads pass thru, 'round one to lines of four
 Forward eight and back
 Box the gnat like that
 Now cross trail thru
 Left allemande

Promenade

Sides wheel around, pass thru
 Bend the line, star thru
 Pass thru, U turn back
 Box the gnat, right and left thru
 Square thru three quarters round
 Left allemande

Promenade

Heads wheel around, right and left thru
 Pass thru onto the next
 Pass thru onto the next
 Right and left thru
 Pass thru onto the next
 Pass thru onto the next
 Right and left thru
 Bend the line, left allemande

SINGING CALL ADAPTATION

IT FEELS GOOD

Adapted by Ken Kernen, Phoenix, Arizona

Record: Coyote 101

OPENER, MIDDLE BREAK, ENDING

Go eight to the middle and back,
 four ladies center back to back
 Men promenade to the right go all the way —
 Girls step out behind your man,
 single file go 'round the land
 Keep on walking, don't you dare slow down —
 Girls roll out and take a back track
 and when you meet your partner
 Swing him 'round and 'round and promenade
 It feels so good — —, to be right here — —
 Yes, we're square dancing on a
 Saturday (Friday, etc.) night

FIGURE

Head (side) couples back to back, separate
 half the outside track
 When you meet on the other side, star thru
 Right and left thru down the middle
 and turn the girl for me
 Square thru four hands you go walkin'
 Count four hands you go
 With your corner do sa do
 Same one you swing and whirl
 And promenade
 It feels so good — — to be right here — —
 Cause we're all dancing on a Saturday (Friday,
 etc.) night

TAG: Yes, we're all dancing on a Saturday night

SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Closer,
 Tag.



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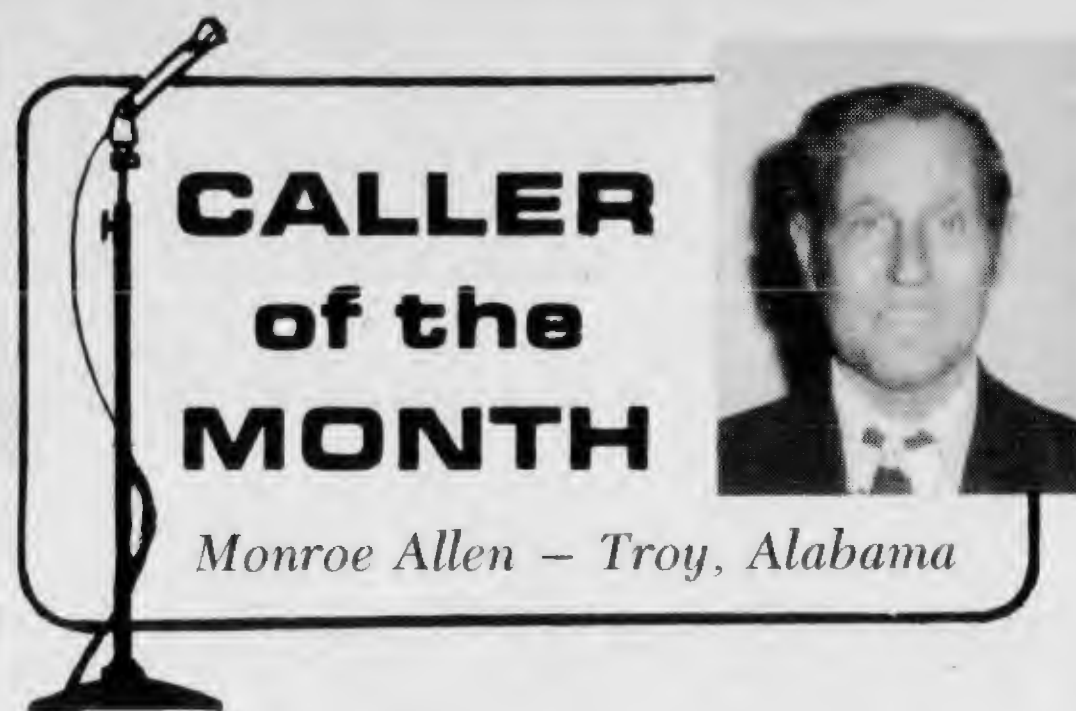
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Monroe Allen — Troy, Alabama

MONROE AND HIS WIFE, PEGGY, began square dancing in 1965 and helped organize the Trojan Squares in Troy. Since that time Monroe has been caller for the Happy Squares of Panola, Friendly Squares of Ebenezer and Gay Goofers of Opp, Alabama, all of which he helped organize. He used to enjoy hunting and fishing but reports that his "new" gun has been in the case untouched since he became a square dancer and a caller.

Monroe is well respected by callers and dancers alike. He is dependable and dedicated to the activity. On the evening of April 19th while calling a square dance for the Montgomery Area Square Dance Association, his fellow callers and dancers showed their appreciation by presenting him with several awards and certificates.

Monroe has plenty of help, sometimes unwanted, in the calling field from Peggy and their daughter, Jennifer, age 11. Jennifer attended her first dance in 1969 and still loves being a part of the fun and fellowship.

He started working for the State of Alabama Highway Department in 1949 while Peggy joined them in 1951. Their paths crossed in

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March, 1952. Monroe retired from that department in June, 1977, and began work with Sanders Lead Company as Manager of the Shipping and Receiving. Since his illness he has not been able to return to work so square dancing has been a great therapy for him.

The Allens have attended Fun Fest in Fontana, North Carolina, each September since 1965 with the exception of one which Peggy missed. Monroe was recently elected President of Montgomery Area Square Dance Callers Association.

Monroe and Peggy feel that square dancing means much more than a wonderful time each week. During Monroe's illness and hospitalization he received so many cards, letters and flowers that the nurses asked if he were a minister. He said, "No" but didn't tell them his secret — that he was a square dance caller. The Allens state that the news of his illness would have been unbearable without the love, concern and prayers of square dancers.



Ed and Betty Middlesworth — Yakima, WA

ED AND BETTY MIDDLESWORTH square and round danced for many years before becoming interested in teaching round dancing. After the National Convention in Seattle in



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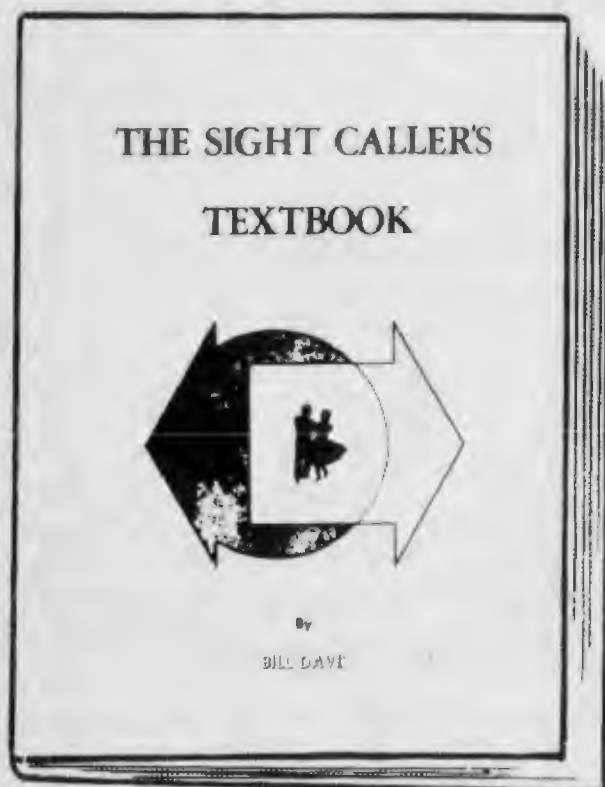
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1969, they attended a three-day program at Olympia, Washington, with Manning and Nita Smith. Manning "cornered" Ed and Betty after the session to ask if they were teachers. When they told him no, he suggested that they should consider it. That became the "push" that was needed, and within a few weeks they were beginning with a small group of dancers.

Ed and Betty have been involved in many aspects of the square and round dance world. They were President of the Washington State

Federation and have been instrumental in establishing an insurance program for all the square dancers in the state. Over the years they have been on staff of many weekend square and round dance programs. They not only provide the round dance and contra workshops but have also proved to be very capable at afterparty entertainment.

They were featured instructors at the 1977 Washington State Festival in Spokane and the Sequoia Stomp in Visalia, California, in 1975. Last year they were featured at the Square



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and Round Dance Festival in Missoula, Montana. They will participate again in this year's Washington Festival and have accepted a position on the 1981 National Convention to be held in Seattle. They are also coordinators of the Circle 8 Square Dance Ranch east of Seattle and serve as staff members.

Their round dance club — the Wee B-E Rounders — is a fun and relaxing time for Ed and Betty and for all of their club members. Their philosophy is to keep fun in dancing and they believe that square and round dancing

belong together.

Besides operating their own insurance business and being involved with round dancing, Ed took the time to serve as District Governor for Lions Club International, traveling 20,000+ miles this year on visitations.

Ed and Betty are charter members of Roundalab and associate members of both Northern and Southern Round Dance Teachers Associations.

This is just one of three regular Round Dance features to appear monthly.

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GENGHIS KAHN — FTC 32032

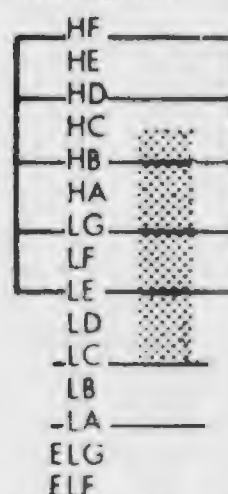
Key: E Minor Tempo: 132 Range: HD LB
Caller: Holger Willm

Synopsis: (Intro) Four ladies chain — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — circle left — left allemande — grand right and left — promenade own (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — everybody pass thru — left allemande — weave ring — do sa do — promenade.

Comment: A different approach to the recording field. This release offers an average square dance plus explanation for clogging routine. The music has a folk dance feel and would probably have to be tried by dancers knowing

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

the routine to offer a fair evaluation. This reviewer can only relate to the square dance portion which is average in figure and music. Rating: ☆☆☆

SHADOWS — Ranch House 305

Key: G Tempo: 130 Range: HC
Caller: Bill Terrell LB

Synopsis: (Break) Circle left — left allemande — do sa do own — men star left — turn thru — left allemande — weave ring — promenade (Figure) Heads square thru four hands — make right hand star — heads star left — same two do sa do — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: An over-used dance figure being used consistently these past few months of releases. Nice music, adequate clarity for dancers and a tune not too difficult to call. Once again the music arrangement is simple but very adequate with a strong beat response. Rating: ☆☆☆

HAPPY TRACKS — Scope 646

Key: E Flat Tempo: 128 Range: HC
Caller: Keith Lethbridge LB Flat

Synopsis: (Opener) Circle left — allemande left — own do sa do — allemande left — weave ring — swing — promenade (Break) Four ladies chain across — join hands circle left — allemande left — allemande thar — men in right hand star — shoot star — weave ring — promenade (End) Four men promenade home box the gnat — swing — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Head two couples rollaway up to middle and back — star thru — right and left thru — swing thru two by two — boys run right — ferris wheel — center two zoom back — new centers square thru three hands — swing corner — promenade her.

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Comment: Nice to hear an Australian caller. Keith uses a slight amount of yodeling and his calling is well done. The tune is fairly easy and will pose no problems. The choreography is Mainstream with nothing difficult. Lots of words to handle for the average caller.

Rating: ☆☆☆

SOMEBODY SPECIAL — Roadrunner 401

Key: C

Tempo: 130

Range: HD

Caller: Dick Rueter

LC

Synopsis: (Break) Walk around corner — see saw own — join hands circle — four boys star by right — allemande left corner — weave ring — do sa do — promenade (Figure) One and three square thru four hands — with sides right hand star — heads to middle left hand star — with same outside two right and left thru — swing thru two by two — boys run right — half tag and swing — promenade.

Comment: As usual, good music by the Roadrunner organization featuring Johnny Gimble's production. Dick sounds soft in his commands yet comes across very smooth. The figure is average using a very over-worked maneuver adding the half tag and swing.

Rating: ☆☆☆☆

AIN'T LIVING LONG LIKE THIS — Big Mac 010

Key: A

Tempo: 136

Range: HC Sharp

Caller: Jay Henderson

LD

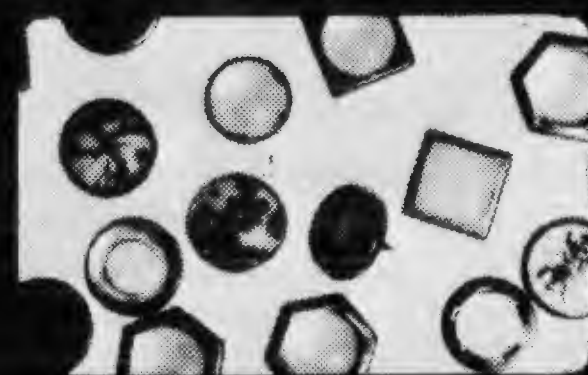
Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — one and three promenade halfway — two and four curlique — boys run right — split two — around one — make a line of four — eight box the gnat — square thru four hands — swing corner — promenade.

Comment: This is really a mover for some dancers. A tune that allows the caller to do his thing. As far as a melody line the caller will have to search for it. Strictly a rhythm type of

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offering. The entry into the tune is difficult and may cause some problems. The release is rather like a jam session but may be enjoyed by some. Rating: ☆☆☆

I'LL SEE YOU IN MY DREAMS —

Happy Tracks 102

Key: B Flat Tempo: 128 Range: HA

Caller: Skip Stanley LG

Synopsis: Complete call printed in Workshop.

Comment: A tune that can be used for the end of an evening which is always a need. The figure has enough choreography to make it interesting. Music is good and exciting and again for the initial entry by a company, it must be congratulated. Rating: ☆☆☆☆

SUGAR DADDY — Prairie 1027

Key: E Tempo: 128 Range: HC Sharp

Caller: Al Horn LB

Synopsis: (Break) Circle left — allemande — do sa do — men star left — curlique — boys run — allemande — swing — promenade (Figure) Heads square thru four hands — do sa do — make a wave — swing thru — boys run right — tag the line — cloverleaf — girls square thru three hands — swing corner — promenade her.

Comment: Dancers had mixed reactions on this release. Traditionally speaking, it seemed not to fit the square dance feeling usually generated by the music and calling. The tune seemed more like a ballad even though square dance rhythm was maintained.

Rating: ☆☆☆

TELL ME WHAT IT'S LIKE — El Dorado 101

Key: G Tempo: 128 Range: HB

Caller: Jerry Bradley LG

Synopsis: (Opener) Sides face grand square — circle left — left allemande — promenade (Break) Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel — centers pass thru — slide thru — square thru three quarters — swing corner — promenade (Alternate figure) Heads promenade halfway — down middle right and left thru — touch a quarter — boys run right — relay the deucey — swing corner — promenade.

Comment: Once again, welcome to the third new label this month to the square dance field. A real good beginning for this company. Good music on the initial try. Fine calling by Jerry

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- 150 **Calahan** round by Bud Parrott
- 149 **Somebody Loves You** round by Merle Davis
- 148 **Merry Oldsmobile** by Gene Trimmer

with just enough figure to be interesting. Will
be looking for more good things from this
company. Rating: ☆☆☆

PRETTY WOMAN — Ranch House 504

Key: F Tempo: 130 Range: HD
Caller: Tony Oxendine LD

Synopsis: (Break) Circle left — left allemande —
do sa do — men star left — turn thru at home
— left allemande — swing own — promenade
(Figure) Heads square thru four hands —
make right hand star — heads star left —
same two right and left thru — touch one quar-
ter — walk and dodge — partner trade —

reverse flutter wheel — promenade.

Comment: Strong rhythm track and beat is very
pronounced with a melody that is not difficult.
Figure is not out of reach of the average
dancer. In some places figure words have to
be rushed slightly but seems to offer no major
problem. Rating: ☆☆☆

MY JAMAICA — Wild West 54

Key: G Tempo: 128 Range: HB
Caller: Larry Jack LC

Synopsis: (Break) Circle left — men star right —
allemande left — weave ring — do sa do —
promenade — (Figure) Heads right and left



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thru — rollaway — star thru — do sa do —
swing thru — girls circulate — boys trade —
turn thru — left allemande — walk by one —
swing the next — promenade.

Comment: A previously recorded release by another company. Callers may enjoy using this one depending on their singing ability. Choreography is average and can be handled by majority of dancers. Rating: ☆☆☆

SWEET MELINDA — Thunderbird 206

Key: D **Tempo:** 128 **Range:** HE
Caller: Will Larsen **LD**

Synopsis: (Break) Circle left — walk around corner — men star left — arm around partner star promenade — boys roll back — allemande left — weave — promenade (Figure) Head two couples promenade halfway — lead right veer to left — bend the line — right and left thru — put her in lead dixie style — make a wave — trade the wave — recycle — square thru three quarters — swing corner — promenade.

Comment: A nice job of calling by Will. The dance movements offer trade the wave with a nice feeling on the choreography plus a Dixie derby move. This reviewer does take a dim view of the use of the word damn in square

dance calling and feels it detracts from the fine calling by Will. It can be eliminated with no effort by callers. Rating: ☆☆☆☆

ANGELINE — Ranch House 701

Key: E **Tempo:** 130 **Range:** HA
Caller: Keith Rippetto **LB**

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads lead to right circle four — break to line — up and back — curlique — coordinate — bend the line — right and left thru — slide thru — curlique — scoot back — swing corner — promenade.

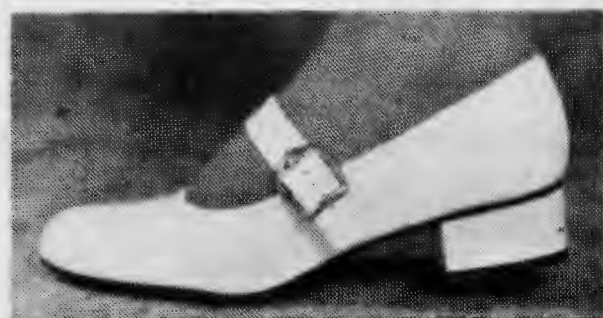
Comment: A figure that offered enough for the Mainstream dancers to enjoy. Tune is easy for callers to handle. Good steady music. As is expected, Ranch House records offer a good rhythm track. Rating: ☆☆☆☆

SUBDIVISION BLUES — El Dorado 201

Key: E & F **Tempo:** 128 **Range:** HC Sharp
Caller: Don Poling **LB**

Synopsis: (Opener) Circle left — left allemande — box the gnat — four ladies promenade — swing partner — left allemande — promenade (Break) Four ladies promenade — box the

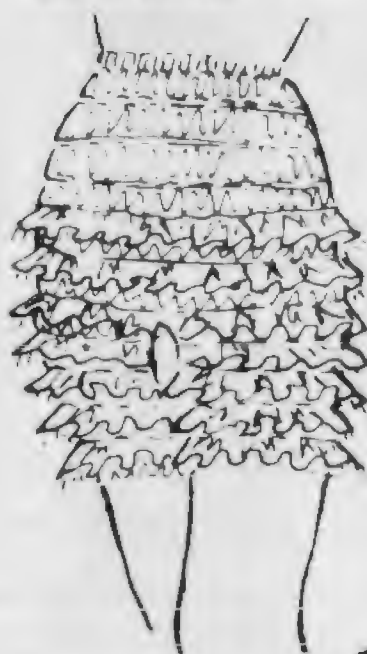
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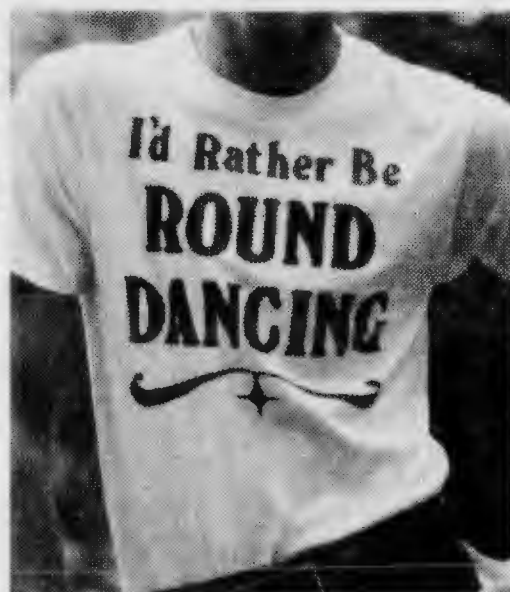
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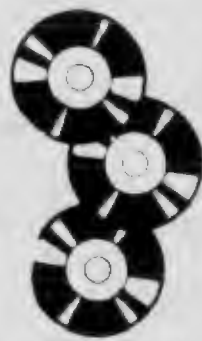
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Chinatown — W. Cook	TOP	25354
Clap Your Hands — S. Smith	CR	301
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B. Graham	LORE	1185
God Bless America — C. Golden	GS	712
Grandma Got Run Over — Mike	4BB	6030
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Sugarfoot Rag — G. Shoemake	CH	307
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gnat at home — swing — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — circle four with outside two — make a line — up and back — right and left thru — flutter wheel — slide thru — pass thru — trade by — swing — left allemande — promenade.

Comment: The third release of this new company this month and none of the issues have to take a back seat to other company releases. Good instrumental music that is well played. This one offers average figure but very danceable. The beat is definite and well recorded. Rating: ☆☆☆

MIRACLE EXPRESS — Ranch House 211

Key: E **Tempo:** 130 **Range:** HC Sharp LB
Caller: Darryl McMillan

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — two and four right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: A very easy dance for all levels that is well recorded and well played. The words in the song give a good feeling to the dancers. It's lively, bright and well accepted in today's



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Rating: ☆☆☆☆

RAINY DAY PEOPLE — Chinook 035

Key: C Tempo: 136 Range: HC
Caller: Randy Dibble LA

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads curlique — walk and dodge — do sa do — swing thru — boys run right — couples circulate — bend the line — slide thru — square thru three quarters — swing corner — promenade.

Comment: Slowing this record makes for better dancing as expressed by the dancers. Execution is hurried and creates a lack of smooth dancing. Instrumental is above average and the figure is not difficult for Mainstream dancing. Randy is very clear in his recording.

Rating: ☆☆☆☆

CUDDLE UP A LITTLE CLOSER — Chinook 036

Key: F Tempo: 135 Range: HA
Caller: Daryl Clendenin LA

Synopsis: Complete call printed in Workshop.
Comment: A slowing of this record makes this release better for dancing. Good music, a well known tune, an over-used but adequate dance figure — all-in-all a good release. Some dancers may enjoy the speed of this dance but most dancers will like it slightly slower.

Rating: ☆☆☆☆

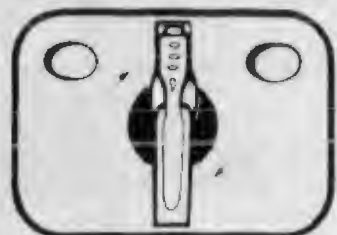
WILD BULL RIDER — Wild West 1-54

Key: A Tempo: 128 Range: HB
Caller: Larry Jack LA

Synopsis: (Break) Circle left — allemande corner — home do sa do — allemande corner — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — heads promenade half — down middle curlique — walk and dodge — swing thru two by

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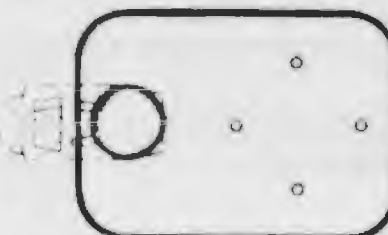
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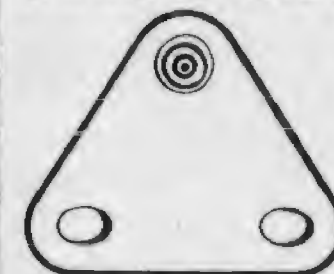
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TOP 25354 "CHINATOWN" flip square by Wally Cook

two — boys run right — tag the line — girls turn back — curlique — boys run right — promenade.

Comment: Callers may have problems in the melody line. It will have to be tried. The rushing of some of the words in the phrasing may have to be worked on although Larry gets all the words in at the right time. Figure is above average. Rating: ☆☆☆

AFTER SWEET MEMORIES — D & R 151

Key: A Tempo: 130 Range: HC Sharp
Caller: Ron Libby LA

Synopsis: Complete call printed in Workshop.

Comment: A tune that is well recorded and Ron does a nice job in its execution. A smooth dancing figure that callers will enjoy calling. The added voices in the background offer a nice reproduction. The most difficult movement is a ferris wheel. Rating: ☆☆☆

I'D RATHER GO ON HURTIN' — C Bar C 556

Key: F & G Tempo: 132 Range: HE
Caller: Bob Poyner LC

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner right — left allemande — promenade (Figure) Sides promenade three quarters — heads

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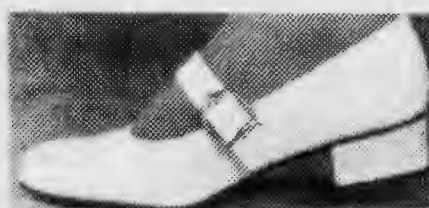
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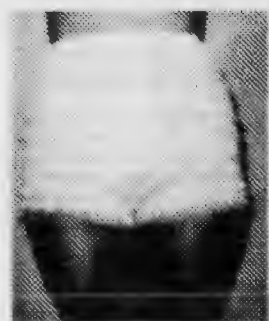
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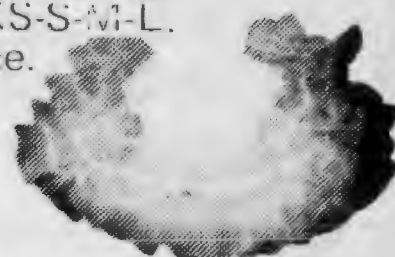
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swing thru — four hands around — ping pong
 circulate — recycle — touch one quarter al-
 lemmande left — corner do sa do — swing
 corner — promenade.

Comment: In this recording a little more voice
 seemed to be needed for dancers' easy exe-
 cution. Good music. The figure ping pong cir-
 culate is used. Key range will have to be tried
 by some callers. Rating: ☆☆☆

**A GOOD GAL IS HARD TO FIND —
 El Dorado 301**

**Key: A Tempo: 128 Range: HC Sharp
 Caller: Ron Welsh LC Sharp**

Synopsis: (Open & End) Circle left — left al-
 lemmande — do sa do own — four ladies prom-
 enade — swing at home — left allemande —
 promenade (Break) Four ladies promenade
 — box the gnat at home — swing — join hands
 circle left — left allemande — weave ring —
 swing — promenade (Figure) Heads square
 thru four hands — corner do sa do — make a
 wave — recycle — sweep one quarter more —
 right and left thru — square thru three quarters
 — swing corner — promenade (Alternate fig-
 ure) Heads square thru four hands — corner
 do sa do — make a wave — single hinge —
 split circulate one and one half to a diamond
 — diamond circulate — flip the diamond —
 fan the top — right and left thru — slide thru —
 swing corner — promenade.

Comment: A real good release for this new com-
 pany using enough figure with an alternate
 figure that offers meat for the Plus I dancer.
 The tune could certainly be interpreted as an
 Alabama Jubilee in the melody line. Dancers
 enjoyed this release. Rating: ☆☆☆☆

CHAIN GANG OF LOVE — Prairie 1025

**Key: G Tempo: 128 Range: HE
 Caller: Chuck Donahue LD**

Synopsis: (Break) Heads ready grand parade
 — swing — (Alternate break) Walk around

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corner — come back do paso — allemande
thar — back in — slip clutch — left allemande
— weave ring — turn by right — four ladies
promenade — swing own — promenade
(Figure) Heads square thru four hands — do
sa do corners — swing thru two by two — boys
run right — ferris wheel — double pass thru —
cloverleaf — zoom — square thru three hands
— swing corner — promenade.

Comment: An unusual but well recorded instru-
mental with a definitely different feeling on the
rhythm track. Has a grand parade movement
but the other choreography is average. Two
voices are now being used to a great extent.
Overall rating would be average.

Rating: ☆☆☆

CHAIN GANG OF LOVE — Ranch House 210

Key: G **Tempo:** 132 **Range:** HD

Caller: Darryl McMillan **LD**

Synopsis: Complete call printed in Workshop.

Comment: Another good release with good
music by Ranch House records. The figure is
very danceable and the record possesses a
sense of drive that the dancers will enjoy. Dar-
ryl gives out on this tune with an added voice
for assistance.

Rating: ☆☆☆☆

LET'S GET IT WHILE THE GETTING'S GOOD

— Happy Tracks 101

Key: F & G **Tempo:** 128 **Range:** HB

Caller: Bill Kramer **LA**

Synopsis: (Break) Circle left — men star right —
left allemande — weave ring — swing —
promenade (Figure) Heads promenade half-
way — sides square thru four hands — right
and left thru — eight chain six — swing corner
— promenade.

Comment: Another new company is welcomed
to the square dance recording field. Above
average music instrumental on the initial re-
lease. When it comes to comfortable meter-
ing, some of the combinations will be left up to

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RH 210 Chain Gang of Love
by Darryl McMillan



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the user to work out. The figure is easy enough for all groups. Key change is offered on last chorus.
Rating: ☆☆☆

HOEDOWNS

BIRD WALK — Wild West 2-9

Key: D

Music: The Sound People — Guitar, Bass, Drums

Tempo: 130

SCOTT HO — Flip side to Bird Walk

Key: E Flat

Music: The Sound People — Guitar, Bass, Drums

Tempo: 130

OUTLAW — Ranch House 104

Key: D

Music: The Ranch Hands — Banjo, Guitar, Bass, Drums

Tempo: 132

BREEZIN' EASY — Flip side to Outlaw

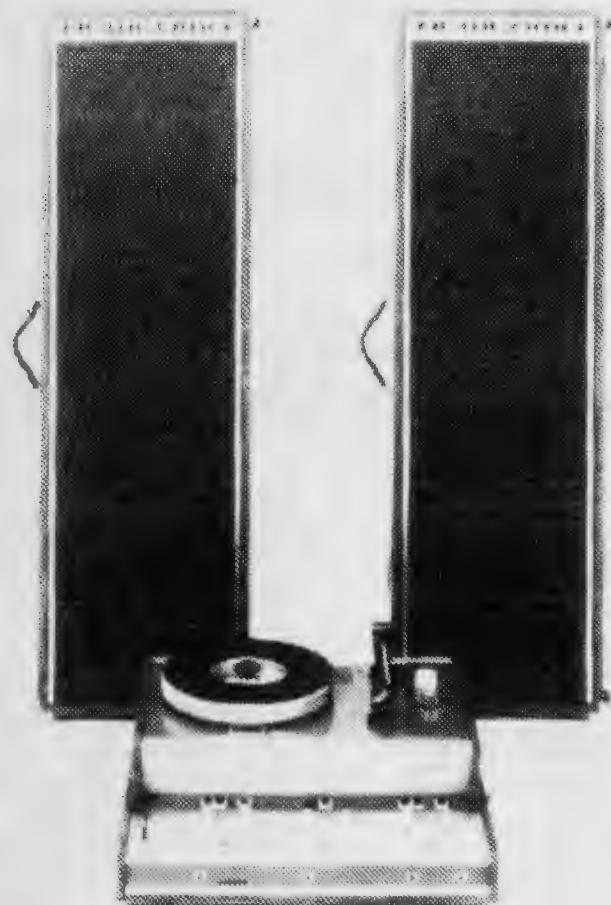
Key: C

Music: The Ranch Hands — Banjo, Guitar, Bass, Drums

Tempo: 130

Comment: Both instrumentals have good rhythm tracks. Scott has lack of melody line while Bird Walk has a slight increase in it. Both are above average in the hoedown department.
Rating: ☆☆☆

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Comment: Heavy beat on Outlaw with minor melody line in comparison to Breezin' Easy that features fine banjo pickin'. Use of just a beat without melody instrumental in portions of Breezin' Easy calls for caller evaluation. Both sides are well played. Rating: ☆☆☆☆

BANJO HARMONY — Wild West 2-10

Key: A **Tempo: 124**
Music: The Sound People — Guitar, Bass, Drums

EDDY'S TUBA — Flip side to Banjo Harmony
Key: G **Tempo: 124**
Music: The Sound People — Guitar, Bass, Drums

Comment: Banjo Harmony is better of the two hoedowns. Eddy's Tuba is quite monotonous. Some instruments are hard to distinguish. Both sides seem slower than usual hoedown releases. Rating: ☆☆

T-TRAIN — Thunderbird 519

Key: E **Tempo: 128**
Music: The Thunderbirds — Piano, Bass, Guitar, Banjo, Drums

STAY HUNGRY — Flip side to T-Train

Key: D **Tempo: 128**

Music: The Thunderbirds — Piano, Bass, Guitar, Banjo, Drums

Comment: Two good instrumental patter sides on this release. Fine piano and banjo offerings with a variety of chord uses. The sound offered on both sides allows a caller to make a choice on the type of hoedown he prefers. Callers could certainly use one or both of these.

Rating: ☆☆☆☆

BIG EVENTS 1981

ATTENTION — festivals, conventions, special dance events for 1981! It may seem some time into the future, but SQUARE DANCING magazine will be running its "Big Events" issue in January, 1981. To be included in this free listing, copy should reach this office by November 1st. Please mark your envelope — Big Events Listing.

In the past Big Events have been run in the March issue. It is being moved to January to give a more complete look at the entire year of dance activities. We will be happy to include your activity if you will send us a flyer, a letter or simply the date, title and location of the event on a postcard. Also please include a name, address and phone number for info.



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 RR 134 SAIL AWAY - Wade
 RR 135 NEVER DID LIKE WHISKEY - Pat
 RR 136 LOVING YOU IS A NATURAL HIGH - Wade
 RR 137 RED BANDANA - Kip
 RR 138 NEXT BEST FEELING - Wade

(LETTERS, continued from page 3)

putting the Birdie in the Cage and Chasing the Rabbit. The new things that are not good will die out by themselves. Complain if you don't like something but don't give up the fine fellowship of dancing. Just pick your level.

Art Renner
 Portland, Oregon

Dear Editor:

Enclosed is our order for the 1980 premium records. We do get a lot of mileage out of them here in Libya. A caller is not often available

when we get a square together.

Phil and Royna Thomas
 Tripoli, SPLAJ

Dear Editor:

I have been square dancing since 1964. When I first began, I found it to be good exercise and fun. I learned to call in 1971 and call mostly fun nights as well as voluntary work at a mental hospital twice a month. Since January I have considered dropping out. More and more calls are being introduced. Many of them have taken the enjoyment out of danc-

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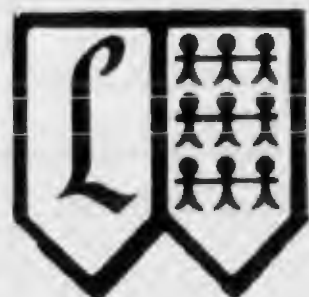
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ing. If you miss a few dances because of some other activity, you are lost on the floor. People who want to dance for fun should be able to do so without having constant instruction.

Bob Kolivich
Falls Church, Virginia

Dear Editor:

I would like to let you know how much we enjoy SQUARE DANCING each month. As a fledgling caller, a budding entrepreneur of square dancing apparel, a sometimes clogger and an avid square dance nut, I look forward to

each issue. We keep some of the back issues out at the shop for our customers to read. Keep up the good work. Square dancing needs a magazine like yours.

Bob Tally
Phoenix, Arizona

Dear Editor:

I have been in our activity 20 years, 16 of which have been devoted to calling and teaching. I don't go back as far as Les Gotcher, but far enough to remember "Trailing Star" and "Driftwood" and the fun we had with the ma-

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terial. I often go back in my record library and pull out an "old one" for my dancers. Generally they love the "new" record. The figures are generally a little unusual by today's standards and must be called directionally all the way through and the dancers love it. I have never been very good at figure descriptions but isn't the current Quarterly Selection, linear cycle, really touch one quarter, girls fold, half tag, peel right (when done from a standard ocean wave)? I teach it that way; why can't I call it that way? Why does it need a name? How about square chain thru (slide thru, left swing thru, left turn thru)? May I suggest that Callerlab not recognize, print or workshop any figure that can be called directionally? It may sound extreme but we have to start somewhere . . . I discuss figures, levels and challenge dancing with my dancers and I always hear the same comments. Most of them dance two times a month and they come to "have fun" and "not be worked to death with new material." Are the callers competing with each other at the expense of the dancers? I think so.

Chuck Dwyer Tulsa, Oklahoma

Dear Editor:

With the NATO withdrawal, the last dance in 1966 just before the Air Force Base closed in Laon, not far from Paris, some thought that the end of square dancing in France. Not

quite. It has had a good sleep but I am pleased to say a new beginners class has been started in order to rebuild a new club. If any of you reading this letter can remember the names and addresses of old friends to whom I could send the "Join in Learning to Square Dance" postcard to, I would be pleased if you would send the information along to me. If any dancers come to Paris, we meet at the American School of Paris on the outskirts in Saint Cloud each Monday evening.

Roy S. Mann

52 Avenue Edouard Vaillant

93290 Tremblay les Gonesse, France

Dear Editor:

Recently a dancer told me of a styling deficiency in the Style Lab section of SQUARE DANCING magazine. He said that often dancers will be shown at the completion of a figure not holding hands . . . One of the key elements to smooth dancing is that hands be taken immediately at the completion of a call . . . As you are a strong proponent of smooth dancing, I know you want to have your pictures reflect this . . .

Ed Foote Wexford, Pennsylvania

Style Lab photos are taken on the average of one every 15 seconds so the operation is stop and go. Doubtless the dancers would be showing more hand contact if movies were taken — Editor.

EXPERIMENTAL NOTES

We're indebted to caller, Ray Rose, Van Nuys, California, for selecting these experimental figures as a suggestion for workshopers.

SQUEEZE THE TRIGGER — From parallel waves or lines, with only one end facing in centers trade and slide apart. The ends facing out cross run and ends facing in do a half circulate and trade and extend.

**Heads square thru four, swing thru, men run,
Squeeze the Trigger, men cross run, bend the line, side thru, allemande left**

RELEASE THE COLUMN — From right hand or left hand columns: Second and fourth dancers (boys from normal columns) move forward and out to stand beside the dancers in front (to form offset two-faced lines). All then ferris wheel to end the movement in double pass thru position.

**Heads lead right, circle to a line, touch a quarter,
Release the Column, right and left thru, swing thru, turn thru, left allemande**

(PLANNING THE NEW SEASON,

continued from page 7)

look for ways to keep the class intact, spending time to teach those who catch on slowly more carefully. You realize that all of these people are here for a reason and though it may sometimes call for great patience and understanding, you will feel the gratitude as the "lights" begin to go on for even the slowest among the learners.

Make it your goal this year to guide all of your new dancers through class safely and happily and then, make an effort to find a place for all of them to dance once their class days are over.

If you're looking for techniques on how to teach and how to conduct yourself as a caller/teacher, check the earlier chapters of the Caller's Textbook (running in this magazine) or the two Caller/Teacher Manuals. They've been prepared for just this purpose. Whether this is your first or thirty-first class experience — make it your best! Approach each class session with exuberance and anticipation. Your new dancers will be looking for a good time. Help them find it.

(SHOP TALK, *continued from page 9)*

But now, let us also look at another side of the big picture. I have let the word "active" slip in again. Let me now speculate on the inactive dancer, the silent majority, the drop out. Yes, the drop outs are the majority. Shortly after class graduation, we lose more than we keep. I've heard numbers as high as 80% quoted lately! Is it possible that some of these people would have stayed with us if they had been able to find dancing with less challenge, maybe even less variety? Maybe they

just wanted to dance!

The best advice I have heard for dancers who ask if they should take a workshop at the next level up from where they are dancing is "Wait until you are bored with the level you are at, and then by all means." Maybe recent class graduates are not yet bored with fundamental Mainstream dancing which they have enjoyed at class balls. Yet most clubs, no matter how relaxed, are not that fundamental. Where can recent graduates go to dance? They can angel at classes, but what about plain old good dancing? All too frequently, the few times that a club will try to run this type of a dance, they will hire a less experienced caller than they would for their normal club dances. Shouldn't a newer dancer be given the benefit of dancing to better callers also? It may even be more important for them to get them better hooked! Is a caller any less of a caller if he calls an easier dance than he is capable of calling? Whose responsibility is it to provide a place for recent graduates to dance? I repeat "Who should be allowed to dance?"

(TO CUE OR NOT, *from page 15)*

us through the maze of similar routines and keep the floor moving smoothly. The increasing number of dancers gives the impression that all goes well and everyone is satisfied but the frowns of deep concentration appearing on many faces may be telling us a different story.

I wonder — will the interest be sustained? Will we see the same friendly faces five years from now? Are we pushing beyond the desires and capabilities of the average dancer?

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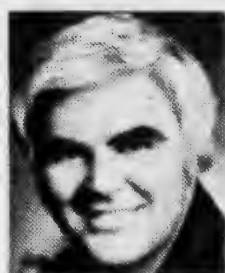
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given a testimonial dinner on Sunday, May 18, 1980. The dinner was sponsored by the "Central Florida Callers Association" and was attended by about 50 callers and their taws. The affair was held at the University/Quality Inn in Orlando. Danny Robinson, master of ceremonies, noted in his opening statement that he was honored to have Jimmy Clossin sitting on one side of him and Les Gotcher on the other side, since both are members of the Square Dance Hall of Fame and both are recipients of the Callerlab Milestone Award.

After Les made a short talk about having the honor of being one of Jimmy's oldest friends in the business, he read a piece of poetry that he had written about Jimmy. The poetry depicted the defeat of one Pancho Villa by Clossin, a border patrol officer, who danced Villa and his band to exhaustion with square dance calls and figures. Jimmy was presented with a hand-tooled leather wallet containing the proceeds from two appreciation dances, while a lovely corsage went to Elizabeth, his wife. Jimmy is 81 years young.



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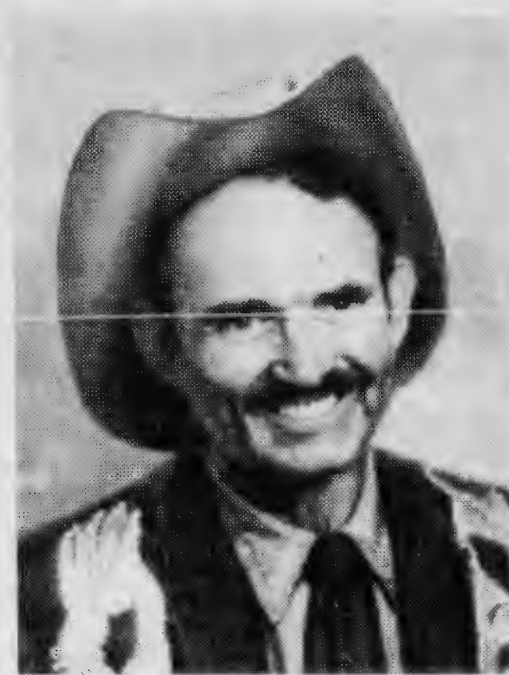


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WALK THRU material

By Les Gotcher, Zephyrhills, Florida

Les



WHEN USING WALK THRU material, be it something new or an oldie, the caller should go over the material very carefully in order to see how he could best teach it to the dancers. The very first thing to determine is whether or not it can be called directionally. If you find that you can teach it by calling it directionally, then that is the way to do it. Break it down for yourself and don't take someone else's word for it. If it is one of those multi-basics, see if you can take it out of that category and call it directionally all the way. So many of today's callers make the mistake of using what comes out without ever actually checking to find out what the call is made up of. It must be along the line of basics, either old or new. If it's a combination of several basics, the very first thing I do is to forget all about it. I am definitely against such calls and I seldom use them except perhaps occasionally during an evening of dancing.

Recently I visited a dance and watched the caller at work, which is a pastime I dearly love. This new caller had his dancers promenading around and he called like this:

**Heads wheel around and barge thru
Star thru, pass thru, bend the line
Barge thru, star thru, pass thru
Bend the line again and star thru
Now spin chain the gears —
Whoops!!**

He just stood there watching the dancers to see if they remembered this sequence all the way through. Of-course, they didn't. Several of the sets fell apart. They could not remember all of these movements that had been thrown at them one after the other. The caller stopped the dance and walked them thru sev-

eral times, then he started over, beginning with the barge thru which he had been having trouble with from the first. It was not long before the dancers fell apart again. I noticed that each time he walked the dancers thru he always went back to the beginning of the sequence and I am sure he had memorized the entire sequence so as not to confuse himself. What a mess it all turned out to be. I was somewhat surprised to see that he was teaching barge thru, going into a great deal of detail in explaining the entire multi-basic figure to all the group. After a lot of trouble he finally did get the dancers through it.

After the tip was over he came to me and started telling me how much trouble it was to teach barge thru. I listened for a while and then I said to him, "Why don't you just call half square thru and trade by?" To my surprise he asked, "What do you mean?" When I explained that that's all a barge thru is, just a half square thru and trade by, he seemed to be somewhat shaken up. I saw that he really wasn't kidding about it. He really did not know that barge thru was just a combination of two basics. He seemed to want to argue about it but then decided against it and it became apparent to me that he did not know what he was talking about anyway. He started back toward the stage to call another tip, then stopped, turned back to me and said, "Are you sure of that?" I replied, "Of course, I'm sure. While you are calling the next tip get them into lines of four just as though you were going to call barge thru but instead call half square thru, trade by, star thru, pass thru and bend the line, half square thru, trade by, star thru and cross trail thru to a left allemande." I went on to explain that he was doing the figure

through twice, just as he did when he called the barge thru.

I could see that he was confused by all of this so I explained it further, pointing out that when you do a barge thru one time starting with your original partner and follow it with a star thru, you have your opposite lady for your partner. Then when you pass thru, bend the line and repeat the figure ending with a star thru you now have your original partner back. You are out of sequence so you can cross trail thru to a left allemande.

I was more than surprised at the stunned look on the face of this young caller. The whole thing seemed foreign to him. However, he did get back on the stage and called it exactly as I had explained it. He saw that it really did work. A big smile covered his face and he used the same setup twice more during that tip. This young caller had just found out that it was possible to call something directional and the fact that he would never have to walk the dancers thru a barge thru was probably a big relief to him.

When the tip was over I decided that I should head for home and started to leave. Before I could get out the door he stopped me and wanted to know if there was any way he could come to me for instructions. I explained that I was not doing any caller teaching at the time but that I would be happy to help him out in any way that I could and that he could call me and talk about anything he wanted to discuss. This was just a few weeks back and this caller has called at least ten times and talked for at least a half hour each time, asking from time to time if I would mind holding on while he made a few notes. It turns out that he was not happy with the way he was doing things, stopping to walk thru time after time, and he knew that the dancers were not too happy also. He was more than willing to learn. It was just that he had neither gone into or was pushed into calling and teaching before he was ready for it.

The important thing is that he knew it and was willing to do something about it. With a basic barge thru I have explained how to set it up so that he could do almost anything he

wanted to do with it. I told him that he must keep in mind when he did the basic figures, half square thru and trade by, a man would be facing the opposite lady from the one he started with. I broke it down, explaining that he should start out with the right hand lady for a partner, in lines of four. Since he has been working from memory, he has not yet learned what to call to get certain ladies as partners so everything must be broken down for him. I suggested that he call it like this:

One and three do a half square thru

Star thru, pass thru, bend the line

(Now each man is with his right hand lady)

Half square thru, trade by, star thru

(Now they have the corner lady)

I explained that he could set it up for a left allemande instead of the star thru but that he would have to do something to change the sequence if he wanted to do a left allemande. Then I had to break this down and explain it to him. I explained that the dancers were *in sequence* when they were in lines of four facing each other. When they do a half square thru this takes them *out of sequence*, the trade by does not change the sequence, so there is no way that they can do a left allemande at this point. He wanted to know what he should do and where to do it. I told him that either a right and left thru or a pass thru and bend the line would change the sequence. When he asked where to do the right and left thru I gave him the call:

One and three half square thru

Star thru, pass thru, bend the line

Right and left thru, turn your Sue

Half square thru, trade by

Lookin' at corner, left allemande

Of course, he made notes and always calls and thanks me, telling me how wonderful it is to just get up there and call directionally, using basics, not having to walk thru anything at all. He is still having trouble as it doesn't come overnight. You have to work at it and it unfolds a little at a time, but if a caller is interested, as this young caller is, he will make it. It just takes time and perseverance.

Many of the regular features that are omitted from this month's issue to make room for the 25-page Directory will appear, as usual, next month. — Editor

(WORLD,
continued from
page 42)

Bettye and Charlie Procter and members of The American Square Dance Workshop tour at The Cathedral Chimes square dance in Christchurch, New Zealand, this past March.



6th. Lee Swain will call on September 5th with rounds by Richard and Jo Anne Lawson. On the 6th two halls will feature callers, round dance leaders and cloggers from throughout the state. Level of dancing will include Mainstream, Plus I, Plus II and advanced. For information contact Dewey L. Glass, 1051 Druid Hills Dr., Montgomery 36111.

Massachusetts

The Springfield Area Caller's Association and the Western Massachusetts Square and Round Dance Association are co-sponsoring the 5th Annual Western Massachusetts Fall Festival to be held November 2nd, 1:00 to 10:00 pm at the Springfield Civic Center. SACA callers will do the calling and Western New England Round Dance Teacher's Association will provide cuers. One of the features will be a Beginners' Hall. There will also be halls for Mainstream plus Quarterly Selections, Plus I, Plus II, Advanced I and round dancing. There will be exhibitors, booths and

many door prizes. Tickets at \$2.50 per person are available from Bob Turnbull, 39 Carmel Lane, Feeding Hills 01030 (413) 786-1276. Make checks payable to Western Massachusetts Festival and please enclose a stamped, self-addressed envelope. — *Russell Moorhouse*

Nova Scotia

Last April 19th, 300 dancers turned out to honor Vern and Mildred Carmichael, who retired after 25 years of calling and teaching square dancing in Nova Scotia. The surprise dinner/dance was held in the North River Firehall, just outside of Truro. Greetings were sent from many associations in Canada; a slide presentation of the Carmichael's activities was shown and a quilt made by club members, along with honorary life membership in the Cobequid Twirlers were parts of the celebration. In fitting manner, the evening ended with all enjoying a dance called and cued by
(Please turn to page 86)



Bar-None Saddle-ites graduated 62 couples this past March swelling their membership to 700. Chuck Goodman, Mike Koehl and Glen Dohre handled the 42 lessons. After the 10th class, the group danced twice a week, so they graduated having learned all movements through Plus II. The Bar-None Saddle-ites dance in St. Rose, Louisiana.

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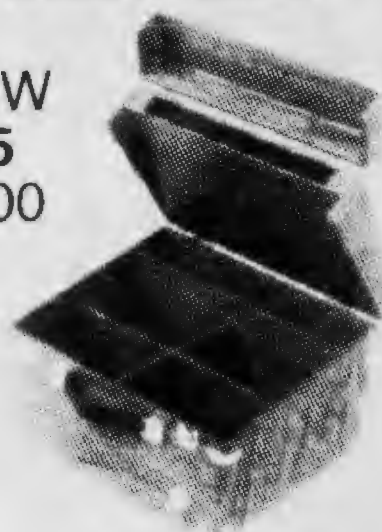


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ROUND THE WORLD

(continued)

Dateline Egypt

The Pyramid Promenaders (right) meet every Monday at 7:30 pm at the Cairo American College. Walt Kreutzer calls and visitors are always welcome. The club suggests visitors write ahead of time for details and the members will then contact them on arrival. The membership is in a constant state of change with many people in transit but at present the group has a membership of 45, having graduated 25 dancers the end of April. If you're on your way to see Tut's Tomb, do include a night with this enthusiastic Mainstream club. Contact the president, Charlie Jackson, Peace Pyramid, Box 30, FPO, New York 09527.



some dozen or more caller-friends of Verns and Mildreds.

Italy

If your travels take you abroad, plan to dance with the Aviano Highsteppers in Aviano, Italy. The club meets every Friday night at 8:00 o'clock at the Aviano Recreation Center. Richard and Amy Duncan call and cue. Roger McClure is club president and can be contacted by mail at PSC Box 1932, APO New York 09293.

Colorado

November 7th through the 9th are the dates for the Colorado Round Dance Association's State Festival, "Dancing in Denver." Two halls will be in operation with Betty and Clancy Mueller featured in one and Hap and

A.J. Wolcott in the other. Write now for registration forms to Charlie and Louise Prebble, 5001 Bryan St., Denver 80221. And, if you're passing through Denver this summer and want to round dance, give us a call, as we have four "Hospitality" dances lined up, involving local CRDA cuers. Telephone (303) 341-9954, 433-1712 or 695-0243. — *Jerry Gayman*

Nevada

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Fun Time Squares of Draper, Utah, sponsored this year's Charity Hat Dance and raised \$3,700.00 which was donated to the Utah Chapter of the Arthritis Foundation. Ray Rhea, club president, Governor Scott Matheson, and chairmen, Verlayne and Roger Atkinson, are shown (left) as the Governor proclaimed April 5th as Squaring Up to Fight Arthritis Day in Utah.

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AUGUST, 1980

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 Aug. 7-9 — 2nd National Canadian S/R/D Festival, Civic Centre, Ottawa, Ontario
 Aug. 8-10 — 22nd Annual August Weekend, County Fairgrounds, Ventura, California
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 Aug. 9 — Augustfest S/D, LaSalle High School, St. Ignace, Michigan
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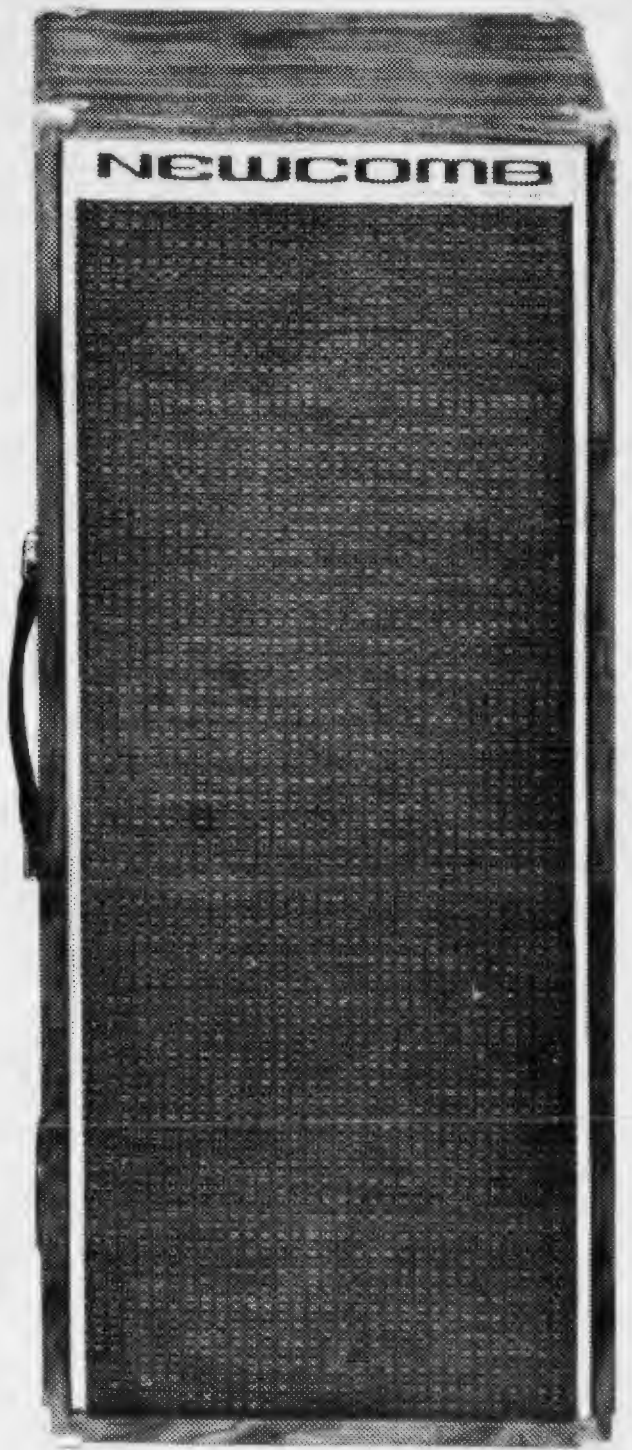
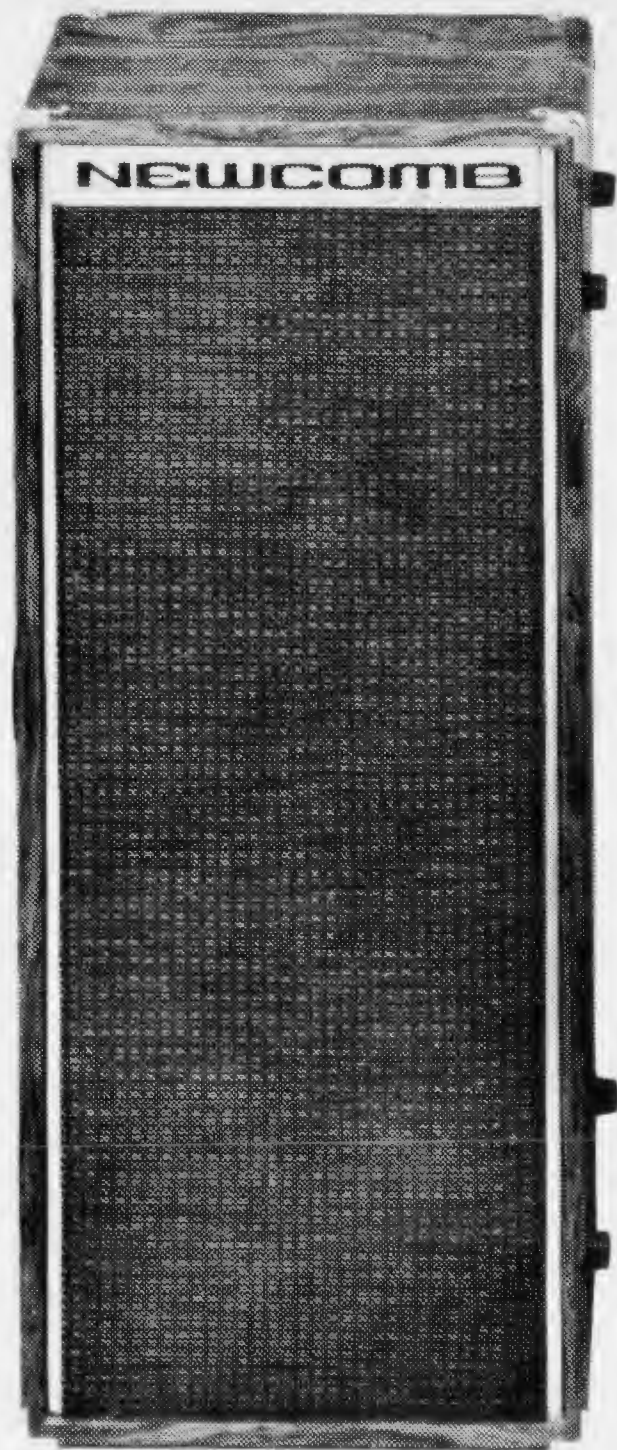
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Rain 401 Leavin' Louisiana by Gary Weston

Aug. 16 — 7th Annual Red Carpet S/D, City Auditorium, Vicksburg, Mississippi

Aug. 17 — 4th Annual Royal Palm Festival, Auditorium, West Palm Beach, Florida

Aug. 22-23 — 5th Annual Montreal Area S/R/D Convention, Queen Elizabeth Hotel, Montreal, Quebec

Aug. 23 — Maryland State Fair Square Dance, Fairgrounds, Fork, Maryland

Aug. 22-24 — 24th Annual S/D Festival and Salmon Barbecue, Western Dance Center, Spokane, Washington

Starting with the September issue of SQUARE DANCING magazine, the Datebook listings will include an address and telephone number (when furnished) which interested dancers can use to obtain additional information. Please remember that these Datebook Listings are for special activities and not for regular club dances or for vacation institutes. To be included they should be open to the general dancing public. As in the past, a listing will be used during the month the event takes place as well as during the previous month. Information must be received at least two months prior to date of publication.

Aug. 29-30 — Single Square Dancers U.S.A. 10th Annual Dance-A-Rama, Marriott Hotel, Portland, Oregon

Aug. 29-31 — 26th EAASDC Annual Fall Round-Up, Heilbronn, Germany

Aug. 29-31 — 14th Annual Western S/D Festival, Natural Bridge State Park, Slade, Kentucky

Aug. 29-31 — Square Affair, Santa Maria Fairgrounds, Santa Maria, California

Aug. 29-Sept. 1 — 9th Annual S/R/D Labor

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Day Campers Weekend, Hidden Valley
Campground, Archbold, Ohio
Aug. 30-31 — Wy-Col-Ut 11th Annual Tri-
State Jamboree, Craig Middle School,
Craig, Colorado
Aug. 30-Sept. 1 — 25th Knothead Jamboree,
West Yellowstone, Montana
Sept. 4-6 — 19th Delaware Valley S/R/D
Convention, Philadelphia Sheraton, Phila-
delphia, Pennsylvania
Sept. 4-7 — 18th Annual S/R/D Jamboree,
Wallowa Lake, Joseph, Oregon
Sept. 5-6 — 4th Alabama State Festival, Civic
Center, Montgomery, Alabama
Sept. 5-6 — 6th Annual Harvest Festival,
Tulelake Middle School, Tulelake, Cali-
fornia
Sept. 5-7 — Annual Red Rock Festival, Red
Rock State Park, Conv. Center, Gallup,
New Mexico
Sept. 12-13 — 10th Annual Nebraska State
S/R/D Convention, Millard High School,
Omaha, Nebraska
Sept. 13 — 16th Annual ORA Fall Round-Up,
Bell Auditorium, Augusta, Georgia
Sept. 13 — South Dakota Summer Festival,

4-H Building, Rapid City, South Dakota
Sept. 13 — 21st Anthodite Festival, Ressie
Jeffries Intermediate School, Front Royal,
Virginia
Sept. 18-20 — Myrtle Beach Ball, Convention
Center, Myrtle Beach, South Carolina
Sept. 18-20 — Georgia State 19th Annual S/D
Convention, Macon Coliseum, Macon,
Georgia
Sept. 19-20 — 4th Annual Autumn Leaves
Festival, Peabody Base Lodge, Franconia,
New Hampshire
Sept. 19-21 — Fun Festival, Angels Camp,
California
Sept. 20-21 — S/D Festival of Fun, Civic
Auditorium, Stockton, California
Sept. 20-21 — Oklahoma S/D Federation
Round-Up, Lincoln Plaza Inn, Oklahoma
City, Oklahoma
Sept. 20-27 — 12th Annual Septemberfest
S/D Festival, Kentucky Dam Village State
Park, Gilbertsville, Kentucky
Sept. 26-27 — Utah State Festival, Salt Pal-
ace, Salt Lake City, Utah
Sept. 26-28 — 5th Annual Fall Festival,
Hemet Fairgrounds, Hemet, California

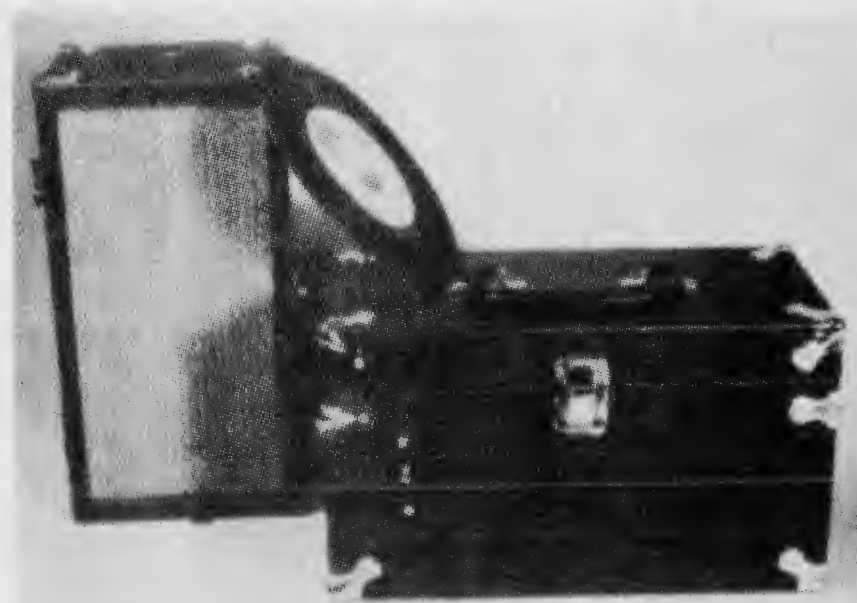
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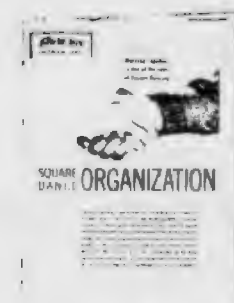
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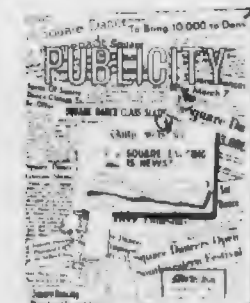
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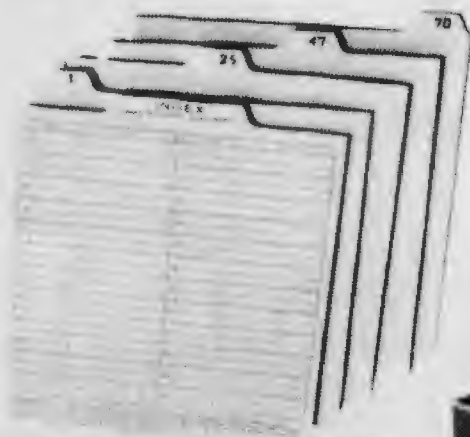
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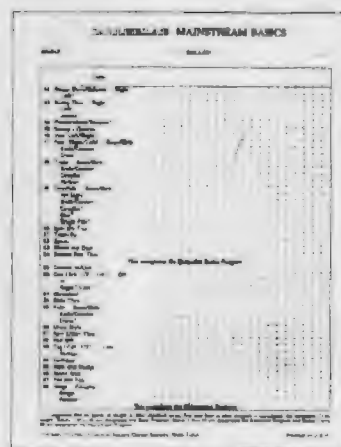
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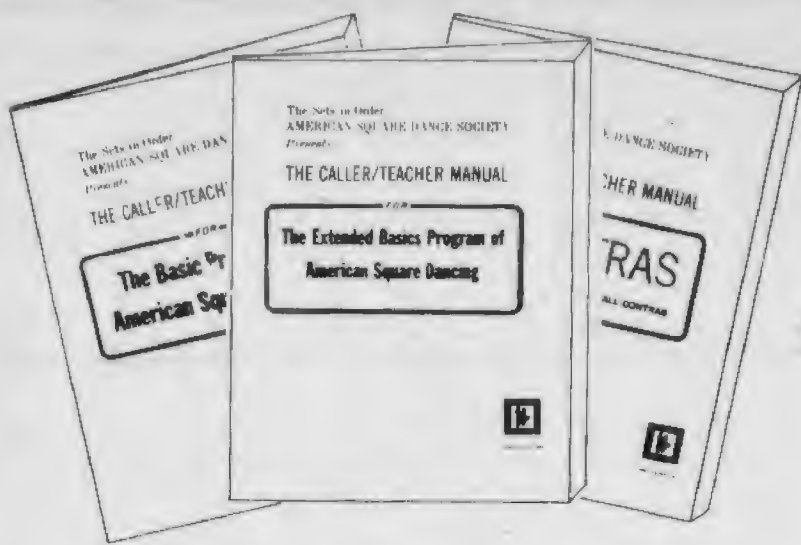


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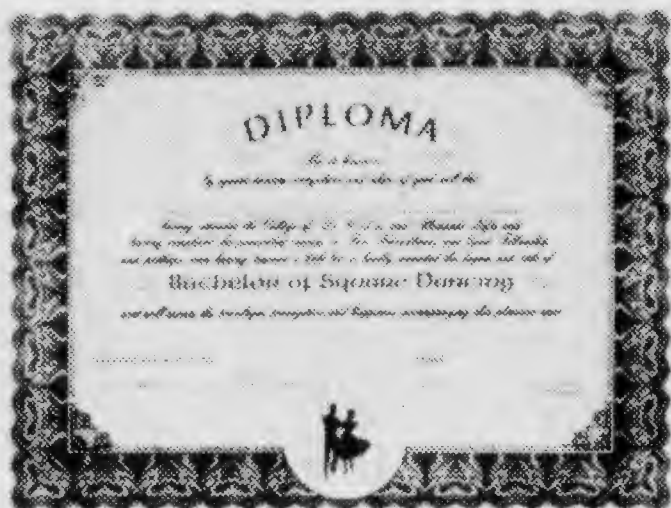
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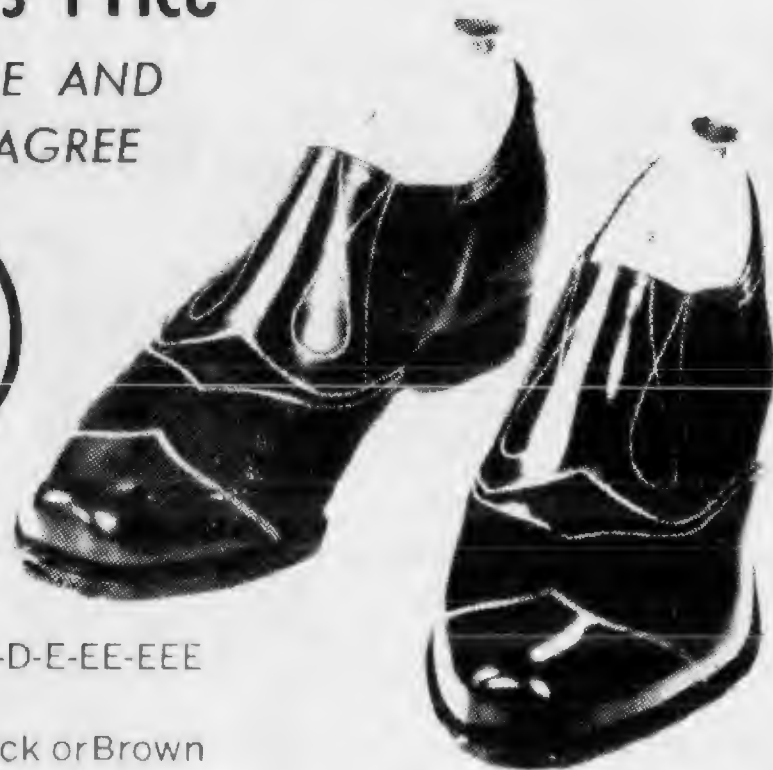


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